ROM

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FINDING THE MAYA SUN GOD: ROM archaeologists in Mesoamerica / **ON THE HIGH ROAD:** A new light on Bronze Age Iran / Bison ascendant: The controversial resurgence of a plains icon / *Plus:* JAMES CHATTO at table with the Maya and **MARK KINGWELL** on kings, gods, and stars

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Temple of the Inscriptions, Palenque, Mexico, by Frederick Catherwood

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World cultures (main image): Incense burner stand depicting the Jaguar God of the Underworld (detail). Ruins of Maya temple in Palenque, Chiapas, Mexico.

Natural history: Monarch butterfly. © Jordan McCullough/iStockphoto

INFORMATION

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HOURS
Saturday through Thursday: 10 am to 5:30 pm; Friday: 10 am to 8:30 pm; closed Christmas Day. From Monday, December 26, 2011, to Saturday, January 7, 2012, Museum hours are extended to 10 am to 8:30 pm daily. Regular hours resume Sunday, January 8, 2012.

ROM LIBRARY
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Admission is free on Tuesdays for post-secondary Canadian students with ID.

Museum and Arts Pass Program participant.

**All adult Members must present a valid membership card and photo ID. Membership cards are not transferable except for RPC Members.*

Maya temple, Ariadne van Zandbergen, africaimagelibrary.com. Plate 6, General View of Palenque from Frederick Catherwood's Views of Ancient Monuments in Central America, Chiapas and Yucatan (Mexico, 1984). Mortimer Rare Book Room, Smith College

Hilary Gopnik
ANCIENT MEDITERRANEAN STUDIES, EMORY UNIVERSITY

Hilary Gopnik ("Unearthing Iran's Prehistory") received her BA in Anthropology from McGill University and her graduate degrees in Near Eastern Studies from the University of Toronto. Her doctoral dissertation dealt with ceramics from Godin Tepe, Iran, Period II. Since 2008, Gopnik has shifted her archaeological focus from Iran northwards to Azerbaijan, where she is the associate director of the Iron Age archaeological site of Oğlanqala. She has shifted her personal and professional life southwards to Atlanta, Georgia, where she teaches at Emory University.

How did you become involved with publishing Cuyler Young's research? When it became clear that Dr. Young's declining health would prevent him from publishing his excavation of Godin Tepe, the ROM asked me to step in and direct a project that would complete a final volume on the site. The culmination of this work, *On the High Road: The History of Godin Tepe, Iran*, was released spring 2011.

Elizabeth Graham
PROFESSOR OF MESOAMERICAN ARCHAEOLOGY, UNIVERSITY COLLEGE LONDON

Elizabeth Graham ("In Search of the Ancient Maya") continues to direct Maya investigations in Belize. At Lamanai, work on the New River Lagoon focuses on care of the collections and wider community access to artifacts. Research at Marco Gonzalez, with co-investigator Scott Simmons of the University of North Carolina, Wilmington, looks at the long-term impact of human activities on coastal environments. There, too, they work with local community groups who will manage the site and its resources.

What drew you to study the Maya? I never set out to study Maya civilization. After working at a UK site called Hoxne in Suffolk, my love was the Lower Paleolithic. I went to Belize as a break after my first term in graduate school. Hitching a ride home from the field one day, I sat down to rest on the dusty shoulder of the sugar cane road and thought, "This place is for me."

Antonia Guidotti
TECHNICIAN, ENTOMOLOGY

A technician in the ROM's entomology section since 2000, Antonia Guidotti ("Wild in Toronto") annually responds to more than 200 requests for arthropod identifications from the public and posts regularly on the ROM blog. Social situations are never boring when the subject of insects comes up! Guidotti is currently working on the *Field Guide to the Butterflies* to be published by ROM Press in 2013.

Why is biodiversity important to you? I have always felt that we need to respect the species with which we share our planet and to protect their right to exist. We still don't know enough about biodiversity, so it's important to document, however we can, the species in our surroundings. The Toronto Biodiversity Series is a great way for people to learn about the wildlife that inhabits our city. I think having that information will help residents connect with and want to protect those species.

Dave Ireland
MANAGING DIRECTOR, BIODIVERSITY PROGRAMS

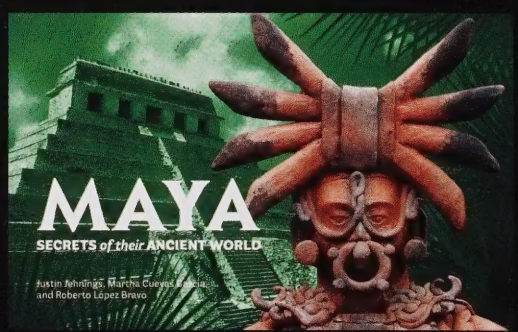
As part of his role at the Museum, Dave Ireland ("Taking Stock") is a leading public advocate for ecosystem and species protection. A decorated speaker and educator with more than 17 years' experience researching, teaching, and working in conservation biology and ecology, Ireland has inspired many people to action through his ability to connect conservation and human sustainable development. Also an avid traveller, he has experienced cultures around the globe.

In your article, you raise the question, "should bison be protected as wildlife?" What are your thoughts? I raise the question to generate discussion, but for myself I certainly see the bison as a wildlife species, one that should be protected and differentiated from commercial bison herds. Ecosystem function depends on the complex and intertwined connections of all its species. In the grassland prairie ecosystem, the bison was and is fundamentally important.

Elizabeth Graham, Stuart Laidlaw

THE OFFICIAL GUIDE TO THE ROM BLOCKBUSTER EXHIBITION

Maya: Secrets of their Ancient World explores the relationships connecting Maya rulers, their followers, the environment, the cosmos, as well as the passage of time. Trace the history of this advanced civilization known for its highly adorned architecture, elaborate writing system, astronomy, and complex calendar system.



By Justin Jennings, Martha Cuevas García, and Roberto López Bravo

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A Letter from our Director and CEO

Photo: George Whiteside

Conjuring an Ancient World

A major exhibition such as *Maya: Secrets of their Ancient World* is the museum world's equivalent of a Hollywood blockbuster. These exhibitions take several years to develop, from the initial conception to opening day, and a large number of people are involved. As in a film, many of the roles are invisible once the project is finished, and the visiting public never sees what has been involved in putting the metaphorical ship into the bottle.

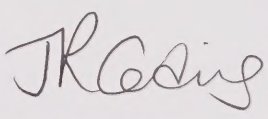
As this magazine goes to press, the ROM's project team is putting the finishing touches to *Maya*, so let me tell you a little of what has been going on behind the scenes. When I arrived at the ROM just over a year ago the *Maya* project was already well under way; the strong partnerships that have made this possible—both in Mexico with the National Institute of Anthropology and History (INAH) and here in Canada with the Canadian Museum of Civilization (CMC)—had been forged. Our exhibition curator, Justin Jennings, mapped out a potential script and a theme that would communicate key points about Maya culture, and then worked with INAH to select objects for the show that would best tell the story.

An exhibition of this magnitude has many elements: design, conception of the visitor's experience, accessibility, narrative, and practical aspects such as visitor flow. Before any of this was planned, around a year ago, we conducted research with our visitors so that we are able to pitch our content at the right level. Interestingly, many had heard of the Maya but knew very little beyond the name. So, we needed to be careful to include some background and basics while also ensuring more in-depth content for those who come to the show with greater knowledge.

Once the exhibition design was under way, staff and volunteers from across the ROM went to work: preparators made the mounts, registrars processed the loans, the marketing team prepared the media communications and launches, ROM Press designed the exhibition guide, and docents developed guided tours—all coordinated by an experienced project manager who kept everything to schedule.

Back in July, four months before *Maya* was slated to open, I was at a key meeting of the project team. We came together around a large model of the exhibition, which was as close as we could get to experiencing it until the actual installation. Imagining ourselves as visitors, we "walked" through the model, hearing the stories and looking at the objects. It was a great session. I was very happy with the plans, and we were ready to go ahead. Since then the project team has been packing, preparing, building, painting, and installing.

We've watched the exhibition take physical form over the summer and autumn, and the fabulous Maya treasures are starting to arrive, but even so, the show will only really come alive on opening day. It is not until the visitors stream in that a great production such as *Maya* is complete.



JANET CARDING
DIRECTOR AND CEO

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Exhibitions and gallery openings

Lidded bowl depicting an iguana-jaguar slaying humans, ceramic. Becán, Campeche, Mexico. Early Classic period, 250–600 CE.

In the Spotlight

Until April 9, 2012 **Feature Exhibition**
Garfield Weston Exhibition Hall,
Michael Lee-Chin Crystal, Level 2B

NEW Maya: Secrets of their Ancient World

Widespread interest in the ancient Maya first took hold in the mid-19th century when foliage-clad temples and sculptures were discovered among extensive ruins at several sites in Mexico and Central America. Unlike some other ancient cultures, the Maya were never an "empire" unified by a single governing body. Their numerous independent city-states shared similar practices and beliefs, among them worshipping powerful gods through blood sacrifice, the study of astronomy, and building magnificent temples, palaces, and monuments.

For the exhibition *Maya: Secrets of their Ancient World*, the ROM collaborated with Mexico's National Institute of Anthropology and History and the Canadian Museum of Civilization to bring together a collection of nearly 250 artifacts—large sculptures, ceramics, masks, and jewellery—that reveal many aspects of Maya life.

Dr. Justin Jennings, the ROM's exhibition curator, was thrilled to have the opportunity to include some recently excavated artifacts from the famed city-state of Palenque. "Most of these objects have never been publicly displayed, not even in Mexico," he says. "Other items in the show rarely travel, including two exquisitely carved lintels from the British Museum that vividly depict the blood sacrifices performed by Maya nobles."

Don't miss this rare opportunity to see many of the most significant Maya archaeological finds together under one roof.

This exhibition is co-produced by the Royal Ontario Museum (ROM) and the Canadian Museum of Civilization (CMC) in collaboration with the National Institute of Anthropology and History (CONACULTA-INAH).

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Bowl, Museo Arqueológico de Campeche Fuerte de San Miguel, Mexico, 10-568677 0/2. Photo: CONACULTA-INAH, Jorge Pérez de Lara. Reproduction authorized by the National Institute of Anthropology and History (INAH)

COMING SOON

Opening June 23, 2012

Dinosaurs Adrift: Giants from the Southern Hemisphere

Opens March 31, 2012 **New Exhibition**

Daphne Cockwell Gallery of Canada: First Peoples, Hilary and Galen Weston Wing, Level 1

Sovereign Allies/ Living Cultures

A new exhibit in the Great Lakes section of the gallery explores themes related to the historical role of First Nations in wars between Britain and the United States and to the continued vitality of First Nations cultures in the region today. The exhibit includes objects from Haudenosaunee, Anishnaabek, and Shawnee warriors who fought as sovereign allies of the British Crown in the War of 1812, and a suit of clothing worn by an Anishnaabe chief who met the Prince of Wales at the great gathering at Sarnia in 1860. Objects from the 20th century represent the continued significance of ancient metaphors and cultural practices for contemporary First Nations peoples of the Great Lakes region.

Silver belt medal inscribed with the British royal coat of arms and the name "Chief Tecumseth" dates to the War of 1812 period.

Until September 3, 2012

ROM Original Exhibition

European temporary exhibition space, Samuel European Galleries, Level 3

NEW The Art of Collecting

Carlos Bugatti, René Lalique, Mies van der Rohe—the ROM is putting some of its biggest names on display in the original exhibition *The Art of Collecting*. More than 100 objects, many of them style and design icons associated with renowned artists, have been selected from about 7,000 acquired by the ROM's European section over the past 15 years.

From rare Renaissance maiolica to sleek Art Deco silver to dramatic postmodern furniture, the exhibition examines how decorative art styles developed from the late Renaissance to the postmodern period.

Note: Return visits are a must as objects will be rotated a number of times during the show.

Vase designed by Camille Fauré, enamel on silver-plated copper. Made by Emaux d'Art C. Fauré. Paris, France. c. 1925–1930.

Until April 29, 2012

Ongoing Exhibition

Wilson Canadian Heritage Exhibition Room, Sigmund Samuel Gallery of Canada, Weston Family Wing, Level 1

Sitting Still: Faces of Childhood

The personal, social, and historical contexts of children's portraits from the ROM's 19th-century Canadian art collection are explored in this exhibition. Some of the portraits have remained for generations within the families of the subjects. Two such images have recently been acquired by the ROM: *Eliza Cory Clench*, one of Paul Kane's earliest portraits, and *James, Kathleen, and Willia McLaren* by J. W. L. Forster, here unveiled for its first-ever public presentation.

James, Kathleen and Willia McLaren, John Wycliffe Lowes Forester (Canadian, 1850–1938) oil on canvas. c. 1885.

Mariya Protsenko by Christiano De Araujo was a finalist for The Kingston Prize, 2011. Toronto, Ontario, oil on canvas. 61 x 61 cm

Until January 29, 2012

Ongoing Exhibition

Special Exhibitions Gallery, Centre Block, Level 3

The Kingston Prize: Canada's National Portrait Competition

The 30 finalists for the coveted Kingston Prize—all contemporary paintings and drawings of Canadians—are on display in this exhibition.

The competition is organized by the Kingston Arts Council, and the exhibition presented in cooperation with the ROM's Institute for Contemporary Culture.

Mariya Protsenko, courtesy of the Kingston Arts Council

Until January 1, 2012 **Ongoing Exhibition**
Roloff Beny Gallery, Michael Lee-Chin Crystal, Level 4

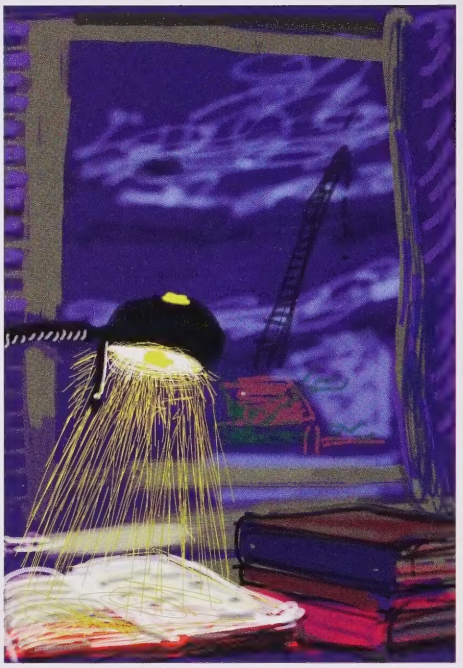
David Hockney's Fresh Flowers: Drawings on the iPhone and iPad

Soon after getting his first iPhone in 2008, David Hockney began drawing the sunrise he saw each morning from his bed on the east coast of England. "It's not something I would have drawn with a pencil and a piece of paper," he says. "It was the luminosity of the iPhone's screen that connected me to it." Long an advocate of drawing as a way of teaching how to look at the world, Hockney jokes, "Who would have thought the telephone could bring drawing back?"

The North American debut of *David Hockney's Fresh Flowers: Drawings on the iPhone and iPad* featuring approximately 100 iPhone drawings and 100 iPad drawings, reveals one of the world's great visual artist's extraordinary use of this novel artistic medium.

Charlie Scheips, Guest Curator
Ali Tayar, Exhibition Designer

Project organized by: Fondation Pierre Bergé Yves Saint Laurent



David Hockney, untitled. 28 May, 2010. iPad drawing.

Quorum, Alexander Gorlizki (b. 1967) and Riyaz Uddin, opaque watercolour and gold on inkjet digital print. New York City, New York, USA, and Jaipur, Rajasthan, India; 2008. 31.5 x 27 cm.

Until March 18, 2012 **Ongoing Exhibition**
Herman Herzog Levy Gallery, part of the Asian Suite of Galleries, Philosophers' Walk Wing, Level 1

Embellished Reality: Indian Painted Photographs

Come ponder why photographs were painted, even after the advent of colour photography. *Embellished Reality: Indian Painted Photographs* showcases 75 images from the ROM's permanent collection that have never before been shown in public.

Exhibit Sponsor: Manulife Financial

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Until January 15, 2012 **Ongoing Exhibition**
Temporary Exhibition Space, Hilary and Galen Weston Wing, Level 2

Who's Drawing the Lines: The Journey of Judith Snow

Through her unique way of creating art, Judith Snow, a renowned human rights activist and world leader on inclusion for people who are labelled disabled, has overcome a lifetime of perceived limitations. This show is a retrospective of Snow's life and artistic legacy, documenting her emancipation from stereotypes. "I know visitors will be moved by Snow's journey," says ROM director and CEO Janet Carding, "and will be motivated to help her create a world where we all celebrate our differences rather than being defined by them."

Winter Mourning, artist Judith Snow, tracker Michael Skubic, acrylic on canvas. February 2011. *They are building a prison next to my beautiful home. How can I respond?*

A tactile book incorporating Braille, large print text, and graphic raised-line drawings is available, as is a descriptive audio recording, both interpreting seven key pieces in the exhibition.

Also On

Indefinite Run
Daphne Cockwell Gallery of Canada: First Peoples, Hilary and Galen Weston Wing, Level 1

Jane Ash Poitras: New Acquisitions of Contemporary First Nations Art

Until January 15, 2012 **Ongoing Exhibition**
Wirth Gallery of the Middle East, Michael Lee-Chin Crystal, Level 3

On the High Road: The Archaeology of Godin Tepe, Iran

See page 22 for a story on Godin Tepe.

Throughout 2012
Shreyas and Mina Ajmera Gallery of Africa, the Americas, and Asia Pacific, Michael Lee-Chin Crystal, Level 3

New Acquisitions Featured in the Ajmera Gallery

iPad drawing © David Hockney. *Quorum*, ROM 2009.11.2. This acquisition was made possible with generous support from the South Asia Research and Acquisition Fund. *Winter Mourning* by Judith Snow, artwork courtesy of the artist.

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Above: Icon of the Tikhvin Mother-of-God. Tempera on panel, Russian, Moscow School (?), c.1550–1600. 104 × 83 cm.

New Acquisition

ROM Restores Important Russian Masterpiece

Religious icon from the reign of Tsar Ivan the Terrible now on view to the public

In 2009, a remarkable 16th-century Russian icon of the type known as the Tikhvin Mother-of-God was generously donated to the ROM. The most important work of its kind ever acquired by the Museum, the icon was restored with painstaking caution and finally revealed to the public for the first time in 2011 mounted in the new Joey and Toby Tanenbaum Gallery of Byzantium. The large size of the icon, depicting Mary with the holy child cradled against her left arm, suggests that it was intended either for a church iconostasis (icon screen) or for the exterior of an edifice such as a city gate.

Its composition closely resembles that of a Byzantine prototype from the Church of the Blachernae in Constantinople, which disappeared from the church in 1383 and, according to tradition, reappeared later that year near Lake Ladoga in Russia. Subsequently, there were reports of sightings of the prototype in several different places until it was finally found on a riverbank near the city of Tikhvin, where a church was built to accommodate it. An annual Russian Festival of the Tikhvin Icon of the Mother-of-God was eventually established on June 26 in recognition of purported miracles associated with the icon.

The ROM's artifact was thought since the 1920s to have been made in Novgorod, but more recent study places its origin closer to Moscow. The white ground, sometimes seen on Novgorod icons, is a distinctive feature of Moscow icons of the 1500s associated with the workshop and followers of the iconographer known as Master Dionisy, best known from his works for the Cathedral of the Dormition of c. 1479–1481 in Moscow and the Ferapont Monastery northeast of Novgorod in 1500–1502.

The ROM icon's stylistic affinity with Moscow links it to an important period of the political and economic expansion of the Duchy of Moscow and its claim to the title of the Third Rome after the fall of Constantinople in 1453 and the end of the Byzantine Empire. The icon may also be seen in the context of Moscow's recovery from a devastating fire in 1547. After the fire, there was an accelerated influx of iconographers into Moscow. The ROM's icon dates to that time, when Moscow was in a progressive state of artistic ferment accompanied by the imperial ambitions of its rulers, signalled by Ivan IV (1533–1584), known as Ivan the Terrible, when he assumed the title of Tsar. In 1551, a church council known as the Council of the Hundred Chapters was held under his rule to ensure conformity among church iconographers to established prototypes. The closeness of the composition of the ROM's Tikhvin icon to a Byzantine original may be a result of this council.

K. COREY KEEBLE is curator of European decorative arts in the ROM's Department of World Cultures.

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News

ROM names TV's Corbin Tomaszeski new executive chef

Keeping things simple but classic in the ROM kitchens

The ROM has a dynamic new executive chef whose face will be familiar to millions—Chef Corbin Tomaszeski, host and food expert on the popular television shows *Dinner Party Wars*, *Restaurant Makeover*, and *Crash My Kitchen*. Raised on a farm in rural Alberta, Chef Corbin has spent the last 14 years as executive chef of Holt Renfrew stores in Edmonton and Toronto, so Bloor Street is familiar territory. "I'm thrilled to be here at the Museum," says Corbin. "To me, food always tells a story and that's exactly what the ROM does, too, creating a connection with every person who comes through our doors."

While his mandate includes Food Studio Café and c5 Catering, Chef Corbin's presence will be most clearly felt in c5, the renowned restaurant in the pinnacle of the Michael Lee-Chin Crystal. "My new menus are designed to make anyone and everyone feel comfortable—children included," explains the chef. "My style is uncomplicated, accessible, affordable, and dedicated to quality. For example, my signature chicken pot pie: I want our customers to say 'Wow! That's the best pot pie in the city!'"

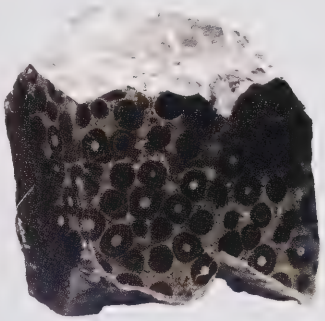
Other dishes are bound to become favourites now that c5 is open for lunch every day of the week (from 11 am to 3 pm), with brunch offerings on Saturdays and Sundays. Watch out for fresh-baked flatbread with seasonal toppings, the lobster BLT salad with applewood-smoked bacon and, for dessert, a rich apple tarte Tatin with vanilla and almond ice cream. And Chef Corbin will also be carrying on c5's tradition, instigated by the restaurant's inaugural chef, Ted Corrado, of creating special dishes that reflect the visiting exhibitions in the rest of the Museum. Chef Ted, incidentally, still has ties with c5 now that he has been promoted to regional executive chef for Compass Leisure, a subsidiary of Compass Group Canada, which provides food services for the ROM.

Corbin Tomaszeski © Ryan Walker Photography

Curator's Favourite

ROM magazine asks curatorial staff to share their favourite objects from the ROM's collections

Vincent Vertolli
Assistant curator of Geology, Earth Sciences section of the ROM's Department of Natural History



Rock Star

A rare rock, whose texture conjures the groovy designs of the 1960s, may well be the only one of its kind

Favourite object:
Specimen of orbicular ijolite

Prominently on display in the ROM's petrology collection room, this specimen of orbicular ijolite inevitably garners the comment, "What in the world is that?"—and not just from visiting guests but from members of the geological community as well.

Ijolite is an alkaline rock. Characteristically rich in the alkali metals sodium and potassium, the alkaline rocks are rare, constituting less than one percent of the total volume of igneous rocks on Earth. Ijolite in turn is a rare type of alkaline rock, consisting mainly of two minerals—augite (a dark green to black sodium-rich pyroxene) and nepheline (a light-coloured sodium- and potassium-rich aluminum silicate).

The circular patterns in this piece of ijolite are called orbicules—circular or ovoid structures that grow in concentric shells around a central core. An ijolite containing orbicules is rarer still. In this specimen, the orbicules are the size of golf balls, composed of alternating layers of light (nepheline) and dark (augite) minerals.

Why he chose it: When this specimen first came to the ROM as a donation from the Ontario Geological Survey in 1982, Vertolli thought there must be some mistake in its identification as orbicular ijolite. Once he confirmed that the ID was, in fact, correct, he realized that the ROM had received something extremely rare and quite special.

The specimen comes from a remote swampy area on the north shore of Lake Superior about 45 km north of Marathon, Ontario, the only known occurrence of orbicular ijolite. Interested geologists who have since travelled to the area report that there are few rock exposures, and nothing appears to remain of the original outcrop. So not only is this specimen rare, it may very well be the only example of an orbicular ijolite in the world.

News

Following Prehistoric Footprints

Rare fossil reveals a leggy arthropod's movements 500 million years ago

Researchers from the University of Saskatchewan and the ROM have discovered how a long-extinct arthropod once propelled itself along the seafloor. The discovery, published November 9 in the journal *Proceedings of the Royal Society B*, was made by carefully examining a rare find—one of the first fossilized trackways to be uncovered at the Burgess Shale.

Since 1975, the ROM has led dozens of field expeditions to the Burgess Shale, a UNESCO World Heritage site famed for its weird and wonderful fossils. But until recently, few trackways had been uncovered there. The most complete example, around three metres in length, was spotted in 2000 by ROM invertebrate paleontologist Dr. Jean-Bernard Caron and finally safely transported to the ROM in 2008.

Fossilized evidence of animal activities—things like trackways, trails, burrows, bite marks, even feces—can provide direct evidence of where and how an animal lived. But often the animal's identity is not known. In this case, the exceptional size of the trackway and the number of legs needed to create it pointed to only one suspect—*Tegopelte gigas*—a caterpillar-like animal with a smooth dorsal carapace. This creature had 33 pairs of legs and could reach up to 30 centimetres in length.

By analyzing the trackway and *Tegopelte* fossils, Caron and co-authors Dr. Nicholas Minter and Dr. Gabriela Mángano of the University of Saskatchewan were able to reconstruct how this animal would have moved—it skimmed rapidly across the seafloor, with legs touching the sediment only briefly. As a large and active top carnivore, *Tegopelte* would have been important in shaping early marine communities and evolution during the Cambrian Explosion.

To learn more about the ROM's Burgess Shale research and collection visit **rom.on.ca/collections/curators/caron.php**

Reconstruction of *Tegopelte gigas* producing a trackway. © 2011 Marianne Collins

NEW Burgess Shale Website
Highlights from the ROM's extensive Burgess Shale collection are featured on the Virtual Museum of Canada Burgess Shale website **burgess-shale.rom.on.ca**, which launched December 1, 2011, a collaboration between the ROM and Parks Canada.

Art Deco botanical designs for fabric and carpets by E. A. Séguy (Paris, 1923).

From the Archives
Cultivating Beauty

Inspired by nature, a rare set of Art Deco prints at the ROM were designed by Eugène Alain Séguy

The ROM's research library is home to an exceptional collection of rare books and prints from the Art Nouveau and Art Deco periods, dating from 1900 to 1930. One of the treasures of the collection is this exquisite rare portfolio of pochoirs by French designer Eugène Alain Séguy (1889–1985), who was active in Paris until the late 1920s.

During his life, Séguy produced 11 portfolios in both the Art Nouveau and Art Deco styles. Inspired by the natural world, his designs featured butterflies, insects, and botanical specimens. His objective was to create scientifically accurate works that would inspire artists, designers, and illustrators to use natural themes in their own artwork.

The ROM's portfolio, *Suggestions pour étoffes et tapis (1923)*, contains 19 plant-inspired designs for textiles and wallpaper. The prints were created using the pochoir technique—each colour is stencilled separately by hand onto an engraving—which creates rich, vibrant colour and texture.

ARTHUR SMITH is head of the ROM's Library and Archives

Left: David Hockney spoke at the ROM October 19, 2011.

Right: David Hockney "Untitled, 10 June 2011" iPad drawing.

Photo: Ryan Walker Photography. Drawing © David Hockney

ICC

In Conversation with David Hockney

Charlie Scheips, a friend and associate of David Hockney and curator of *Fresh Flowers*, chatted with the artist at the ROM on October 19, 2011.

Charlie Scheips: David, you've been experimenting with different technologies and different printing methods for many years. What led you to the iPad?

David Hockney: I've always argued that artists have always used technology. I mean a brush is technology, pencils are technology. Picture-making things—artists will always use them.

CS: I think there is a misconception that you have abandoned traditional methods of making images for the iPad . . . but I think people will see that it's not about abandoning anything, it's still about the act of drawing, the act of looking.

DH: Well, you know, I began drawing on an iPhone just as a novelty at first. But when you've done 300 drawings on it, you realize that it's a body of work. And I realized as well that it was a rather good new medium, fast actually.

CS: The spontaneity of it—talk about that a little bit.

DH: I'd drawn on a computer first in the '80s I think, but it was a bit slow. And any draftsman is interested in speed because there's a great deal to be gained in it. If you think of Rembrandt drawings, and I admire Rembrandt drawings enormously, you can see these are drawn quite fast. But to draw in colour fast is a lot less easy.

I was going to make a big work depicting the arrival of spring in little paintings. But in January I took the iPad and I started drawing . . . It turned out to be a great medium for this, very good for recording such subtle changes . . . You could capture winter light, for instance, on the iPad in a few seconds, a palate that even in watercolour would take you two minutes.

CS: Also you've been able to use the iPad in other ways . . .

DH: I'm only interested in picture-making technology actually. I never did e-mail until I got the iPhone. I'm very bad at answering mail, I don't bother really. I can be kind of rude in that way. I'm not rude to people's faces but—

CS: Well you were to me. Remember when I had a BlackBerry. What did you tell me?

CS/DH in unison: That was for secretaries.

DH: I'm not that social. I don't mind if I'm never invited back. I'm a smoker, they don't like that. But I don't care, I'm perfectly happy at home actually.

CS: I think, David, a lot of people say the jury is out because they can't put a monetary value on what's going on. . . . But you do know that there is something subversive about what you are doing.

DH: Yeah, there is, and I like that. I mean, I don't mind being subversive. We did point out I couldn't figure out how you could sell them, or do anything. But that didn't put me off. I think you should push it more, explore more. Actually I never understood the questions of, you know, can you make art on the iPad? You can make art with anything, can't you?

CS: Years ago you had a quote when people asked about computer art. You said, "Well you wouldn't call it 'pencil art.'"

DH: I never understood the phrase "digital art" actually much. You've only got art really! There's only art.

CS: We have a question from the audience: "Have your ideas about the camera obscura and the practices of artists gained general acceptance yet?"

DH: I have no idea actually. There is a new book coming out on Caravaggio written by Whitfield. He agrees with me about the optics. He points out that Caravaggio made no drawings. So how were his paintings constructed? I admit for years I'd looked at Caravaggio and it never occurred to me that optics could have been involved, but when I got involved with optics, with the camera lucida, it made me see a lot of things. You begin to see seams that you didn't see before. It's interesting. I always say none of us see the same things, because we see with memory.

David Hockney's Fresh Flowers: Drawings on the iPhone and iPad *is on in the Institute for Contemporary Culture's Roloff Beny Gallery until January 1, 2012.*

News

ROM Acquires the Field Sketch *Fishing by Torch Light*

A rare example of Paul Kane's work in oil on paper

> *The evening previous to our arrival, we saw some Indians spearing . . . [fish]; by night, this has always a very picturesque appearance, the strong red glare of the blazing pine knots and roots in the iron frame, or light jack, at the bow of the canoe throwing the naked figures of the Indians into wild relief upon the dark water and sombre woods.*

The above quote taken from Paul Kane's book, *Wanderings of an Artist* (1859), describes a scene he sketched in September 1845 while travelling on the Fox River, Wisconsin. This year the ROM was extremely fortunate in being able to purchase the sketch, a significant addition to the Museum's outstanding Paul Kane collection of 373 field sketches and 100 oil paintings.

Representing the ROM's first example of a Kane sketch painted in oil on paper, this image was the inspiration for the oil-on-canvas studio painting *Fishing by Torch Light*, gifted to the ROM in 1912 by Sir Edmund Osler. For more than a century the sketch and painting have been housed in different collections. Now—through the generosity of many benefactors—the sketch has been reunited with the studio painting it inspired. The sketch has been Certified by the Canadian Cultural Property Export Review Board under the terms of the *Cultural Property Export and Import Act* as being of "outstanding significance and national importance" for Canada's national heritage, and both sketch and painting are displayed in the Daphne Cockwell Gallery of Canada: First Peoples. **KENNETH R. LISTER** is assistant curator of Anthropology in the ROM's Department of World Cultures.

This acquisition was made possible with the generous support of the Louise Hawley Stone Charitable Trust, Gretchen and Donald Ross, the Daphne Cockwell Gallery of Canada: First Peoples Acquisition Fund, Mr. and Mrs. Albert Milstein, Friends of the Canadian Collections, and contributions from Laura Adams, Gyrus Investment Management, Flavia Redelmeier, the Frank and Emily Riddell Memorial Fund, Mark Schmeer, the Elizabeth Walter Endowment Fund, and Susan Witteveen.

News

New Lower Admission Prices at the ROM

Improves affordability for all visitors

On October 27, 2011, ROM Director and CEO Janet Carding announced a substantial reduction in admission prices, effective immediately. ROM adult general admission is now $15, more than a third off the previous rate of $24, and admission for children has dropped to $12 from $16. Admission for seniors and students has been lowered to $13.50 from $21, and the age limit for student pricing has been extended to age 25 (with student ID). Surcharges for feature exhibitions and Friday night admissions have also been significantly lowered.

"As we approach our centennial in 2014, our goal is to become more welcoming, more relevant, an essential destination for everyone who cares about world culture and nature," says Carding. "Our first step is to become more accessible through greater affordability."

To enable lower prices for all visitors, the ROM has discontinued its Wednesday free two-hour period. Research has shown that visitors during that time would pay for admission. To better support individuals and families who cannot afford to pay at any price, the Museum is increasing by 50 percent its program of free admission targeted to marginalized community groups.

Above: Field sketch of *Fishing by Torch Light*, Paul Kane, Menominee, Fox River, Wisconsin, mid–late September 1845, oil on paper, 24.5 x 31.1 cm

Left: *Fishing by Torch Light*, Paul Kane, Menominee, Fox River, Wisconsin, 1849–1856, oil on canvas, 45.7 x 73.6 cm

Paul Kane/the Artist/: Wilderness to Studio, by Kenneth R. Lister, published by ROM Press, is available in the ROM Museum Store, bookstores, and online.

Oil on canvas. ROM 912.1.10 Gift of Sir Edmund Osler. Oil on paper, ROM 2011.58.1

Aliens Among Us

Why we want to believe

BY MARK KINGWELL

Memory being the mind's dark mansion, I can't be certain this actually happened, but I think it did. In 1973 Rod Serling, then at the height of his *Twilight Zone* fame and a favourite subject of voice imitators everywhere, narrated a film called *In Search of Ancient Astronauts*. Based on the German documentary *Chariots of the Gods* (1970), Serling's film was widely screened in schools on 16 mm prints.

I'm pretty sure I saw it, circa 1975, in the auditorium of my Winnipeg middle school. I know for certain that the book that inspired the film, Erich von Däniken's 1968 bestseller, *Chariots of the Gods?* (note the token question mark, presumably too subtle for film) circulated in the schoolyards of my youth. It was a work to fire the imagination of adolescent boys already schooled in the intricacies of *The Lord of the Rings* and *The Martian Chronicles*, nascent nerds who would go on to design elaborate graph-paper dungeons and pay to see the first *Star Wars* film a dozen times, reciting the dialogue the way some people do with *The Rocky Horror Picture Show* or, nowadays, *The Room*.

Von Däniken's theory is vast in sweep and awesome in implication. Various planetary artifacts—Stonehenge, the moai of Easter Island, the Great Pyramid at Giza, the temple complex at Pumapunku—are, he claims, too sophisticated in their construction to be the products of primitive civilizations. Ergo, they must be the product of advanced civilizations, visiting from another planet. At the same time, common themes of space travel and super-beings emerge from close examination of early human cultures. The sarcophagus of the Maya king of Palenque, Pakal the Great, shows the ruler seated with the World Tree of Maya mythology; in fact, according to von Däniken it is a portrait of an alien astronaut.

The explanatory power of this thesis is almost without limit. In particular, it recasts all human religions as accounts of encounters between gobsmacked humans and their space brothers, whose advanced technology would have made them appear supernatural, even divine. Ezekiel's mystical vision of God in the Old Testament, for example, is a breathless account of a space invasion, or possibly a stargate: "The wheels glittered as if made of chrysolite. All four looked alike and seemed to be made one inside the other. They went forward four ways and kept their course unswervingly." It's obvious!

Decorative objects and art, meanwhile, are actually blueprints for launch vehicles and landing craft. In 2010, German physicists with too much time on their hands reverse-engineered five spacecraft based on the designs of ancient Maya gold figurines. They all flew successfully. They did! You can watch it on YouTube, our own oracle of the ultra-mundane, if not the supernatural.

It's always easy to mock. But really, all the astro-imagery and advanced physics *are* kind of weird. Who are we to say, after all, that ancient people may not have had livelier encounters with other worlds than we do ourselves? As Spinal Tap's Nigel Tufnel has wisely said, "In ancient times, hundreds of years before the dawn of history, an ancient race of people . . . the Druids. No one knows who they were or what they were doing." Exactly.

In the face of such caution, we fall back on speculation. Sure, maybe there was a lot of cheap labour, a few clever leaders, and some smart early mathematicians to build those remarkable temples, henges, and statues. Maybe delta wings just look good on gold figurines and have nothing to do with flight. Maybe Ezekiel was stoned out of his head on tabs of homemade acid. But maybe, just maybe, von Däniken is right. The poster in Fox Mulder's *X-Files* office captures the frisson: *I want to believe*.

Of course, the real aliens have always been those we harbour within ourselves, the uncanny other who edges the conscious self. The lure of mysterious strangers, the need for myths of origin shrouded in mist, the fear of death that prompts belief in afterlifes, underworlds, and distant superior civilizations—in the end, the visiting space-god is human, all too human.

Welcome to our world. o

Professor **Mark Kingwell**, of the University of Toronto's Department of Philosophy, is the author of more than a dozen books, most recently, with Joshua Glenn and cartoonist Seth, *The Wage Slave's Glossary* (Biblioasis, 2011).

Illustration: Bob Hambly

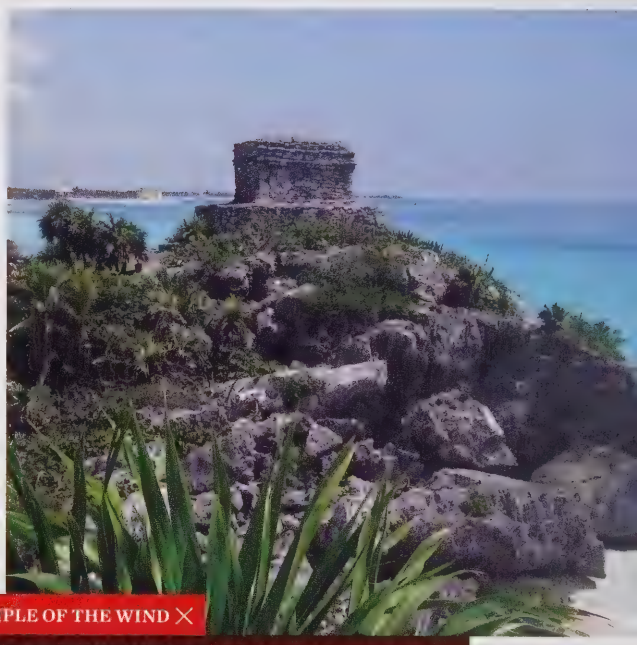
Portals to Paradise: Reflections at the Maya Ruins

On the Yucatan Peninsula, a publisher finds the paradisal realm of the sun and conduits to the Maya god of rain

BY GLEN ELLIS

TEMPLE OF KUKULKÁN

Chichén Itzá's Temple of Kukulkán, the feathered serpent god of the Yucatec Maya, as rendered by Frederick Catherwood (1799–1854).



TEMPLE OF THE WIND

Tulum's Temple of the Wind perched above the turquoise Caribbean and idyllic Tulum beach. Sculptures once adorned the sanctuary's vaulted roof.

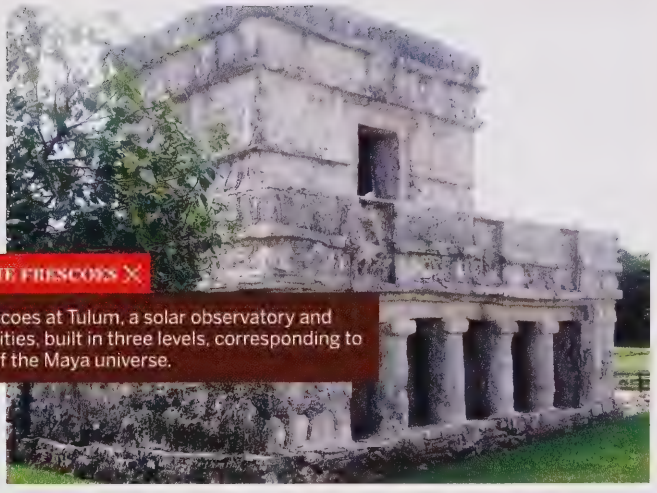
This past summer, my wife and I were in Mexico, on the Riviera Maya, for the destination wedding of one of our sons. As our most recent vacation had been to the Quebec Winter Carnival, where we dodged Bonhomme on the city's *patinoires*, we were ready for the Maya sun. As well, my interest in the Maya had been heightened by the artifacts destined for the ROM's blockbuster exhibition *Maya: Secrets of their Ancient World* (November 19, 2011, to April 9, 2012).

The flight from Toronto to Cancun is three and a half hours. To our ancestors this would have been the stuff of myth: inland tribespeople or villagers transported on the wings of a giant bird to a dazzling seascape and a sunlit fair, a world perhaps like the ancient Maya's Elysian Flower Mountain, described by iconographer Karl Taube as a stepping stone to "the paradisal realm of the sun."

The Riviera Maya is situated on the Caribbean side of the Yucatan Peninsula, a limestone shelf bounded by the Caribbean and the Gulf of Campeche. Limestone was critical to the achievements of ancient Maya culture—in art, architecture, and the written word, or glyph. The signature Maya ruins—temples, observatories, palaces—were constructed from cut blocks of it, the rock hardening on exposure to air. The Maya tradition of building with stone continues in the many block dwellings that jut out of the jungle, each a cave-sanctuary from the heat. The ancient edifices would have been coated with thick plaster ornamented with stuccowork and colourful paint. Our tour guide at Chichén Itzá described the ruins as "naked architecture." The stuccoed block dwellings of the area today are painted in vibrant but monochromatic hues—azures, turquoises, cerises—most of the colour-washes faded by sun and rain.

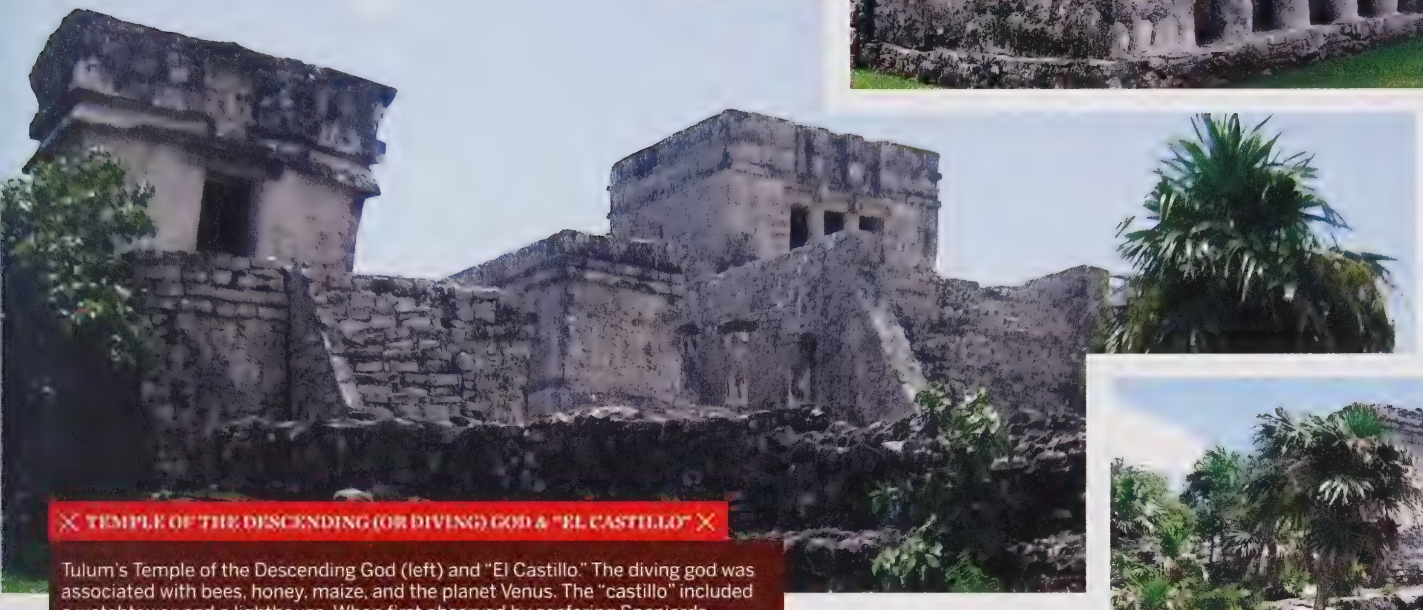
Because of the absence of above-ground rivers in the Yucatan—rainwater filters through the porous limestone bedrock into the aquifer—the area's *cenotes* (cavernous stone wells) were considered sacred, conduits to the abode of the rain god and the supernatural in general. According to lore, likely apocryphal, the Maya drowned beautiful young virgins in the *cenotes* as offerings, and we are told that the girls, certain of imminent—if perhaps murky—paradise, felt honoured. Similarly, the sacrificially feted athletes of the ancient Maya's sacred but deadly ball games saw eternity beyond the hoop. Wherever else they may dwell, they live on in idealized images on souvenirs at Chichén Itzá.

Plate 22. Teocallis, at Chichén Itzá from Frederick Catherwood's *Views of Ancient Monuments in*



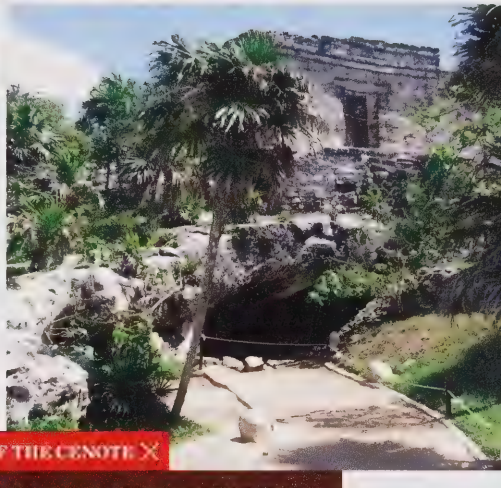
TEMPLE OF THE FRESCOES

Temple of the Frescoes at Tulum, a solar observatory and gallery of Maya deities, built in three levels, corresponding to the three realms of the Maya universe.



TEMPLE OF THE DESCENDING (OR DIVING) GOD & "EL CASTILLO"

Tulum's Temple of the Descending God (left) and "El Castillo." The diving god was associated with bees, honey, maize, and the planet Venus. The "castillo" included a watchtower and a lighthouse. When first observed by seafaring Spaniards, in 1518, the white limestone-plastered walls of Tulum were colourfully painted.



CENOTE & THE HOUSE OF THE CENOTE

Cenote at Tulum. While the most prominent cenote at Chichén Itzá is a large, open, circular pool, Tulum's "hidden" cenote is accessed through a small gash in the limestone. The House of the Cenote, built above it, may have had a ceremonial function.

The Post-Classic Maya complex of Tulum is situated on a limestone cliff above the turquoise Caribbean and an idyllic beach. From a sea-kayak, and from the beach, the cliff is imposing. Historically, it protected the complex on the sea front. The site was also fortified by its stone walls on three sides and sheltered by the dense forests of Quintana Roo. Tulum's Templo de los Frescos, not far from a *cenote*, includes a depiction of the rain god astride a horse, if not a bull, in an example of post-Spanish–contact art.

Astronomer-astrologers, the Maya were keen observers of the stars and planets, especially of Venus. Unlike the stargazers of Homeric Greece, they recognized the morning and evening "star" as the same celestial body. Metaphorically, they imagined the earth to be the back of a colossal crocodile, almost submerged in a sea of lily pads (compare the Iroquois concept of Turtle Island: North America as the back of a turtle).

Through their textual records, we know that the Maya believed in cosmic cycles of creation and destruction. The Long Count calendar, consisting of 13 cycles, began on August 13, 3114 BCE and will end on December 23, 2012. Looking at this calendar, as well as December 24, 2012, we observe "forever and a day," normally referenced only in love songs. But as the Maya conceived of time as cyclical, the "end of time" is a non-concept.

In the course of time, Classic Maya civilization fell into the haunting ruins chronicled in the watercolours of English artist Frederick Catherwood (1799–1854).

Pulitzer prize-winning author Jared Diamond, who lectured at the ROM on November 1, 2011, writes in *Collapse: Why Societies Choose to Succeed or Fail*: "For the first time in history, we face the risk of a global decline. But we also are the first to enjoy the opportunity of learning quickly from developments in societies anywhere else in the world today, and from what has unfolded in societies at any time in the past."

The Classic Maya Collapse is attributed to monumental extravagance, overpopulation, internecine warfare, deforestation, climate change, and environmental degradation. As we await the day after forever, our best course may be to nourish the crocodile in the lily pads, as she gazes toward Flower Mountain. ○

GLEN ELLIS is head of Royal Ontario Museum Press and executive editor of *ROM* magazine.

Tulum photos, Glen Ellis

People of the Corn

This staple crop, known as "the great mother," fuelled the bodies and spirits of the ancient Maya

BY JAMES CHATTO

During *Maya: Secrets of their Ancient World*, c5 is offering a special Maya menu. Try a Maya spiced chocolate martini or for mains choose between kabocha squash tamales and pulled pork taco served with poblano relish. For a sweet finish with a kick, the churros are topped with Mexican chocolate sauce

"You are what you eat." Was there ever such nonsense spoken? If it were true, then pandas would be made of bamboo, for they eat nothing else, and koalas would be eucalyptus leaves. And yet it was almost true of the pre-Columbian Maya. Maize, in one form or another, mostly as tortillas, constituted about 85 percent of their diet at the time of the Spanish conquest. The Maya also believed that they had been created by the gods out of maize flour and water, quickened with a drop or two of divine blood. The gods needed people so that they could be worshipped and had tried making them out of other things before maize dough. The mud people just melted away; the stick people fled into the jungle and became monkeys, but the children of the corn got the job done, stirring up the sacred energy of the cosmos with bloodletting and other complex rituals.

Many aboriginal New World cultures refer to maize as female, the great mother, but throughout Mesoamerica maize was thought to have male and female characteristics, and this was true of the Classic Maya maize god, whose attributes changed from century to century and place to place. The plant itself was understood to be a gift from the gods to humankind, which we now know was not in fact the case. People created maize for themselves, domesticating a type of wild *teosinte* grass at least 9,000 years ago. By the time Columbus reached Cuba, corn cultivation had spread throughout the New World and the Spaniards were astonished at the vast, immaculately weeded, well-fertilized and irrigated fields they discovered, with bean vines climbing each corn stalk and squash growing between them.

Maize was just one of a myriad plants, animals, and infectious diseases that passed between the New and Old Worlds during the Columbian Exchange, but it has proved to be the most important. In her wonderful book *Much Depends on Dinner* Margaret Visser points out that corn is part of every single item in a modern American supermarket except freshly caught fish, present in everything from soap to insecticides, table salt, and instant coffee to cardboard and edible dyes. It is an inextricable part of modern life, but it's nothing like as complex as the elaborate knot of physical and metaphysical reliance the Maya discerned between their maize, their gods, and themselves.

The Maya's ancestors created maize; they also invented their gods and religion. They then devised stories that turned everything around, stories in which the gods created humans as well as maize. But even as the Maya were passing responsibility for their existence to their deities they were simultaneously taking on a different responsibility—that of sustaining the existence of their gods by worshipping them. Gods become extinct if not attentively cultivated and so does maize, which cannot reproduce itself from one crop to the next without people's help drying, separating, and planting the kernels. Without maize, famine and death would come to the Maya. Without the Maya, their gods would cease to exist and all things seen and unseen in this interesting universe would implode into chaos and oblivion. None of us wants that to happen. Something to bear in mind the next time you eat a tortilla. ○

JAMES CHATTO is a Toronto-based food writer and the editor of *harry* magazine.

"Sunflowers" of the Ancient Seas

Not clearly plant or animal, these enigmatic fossils confounded scientists for more than a century

BY DAVID RUDKIN

Q **Thank you for your previous fossil assessment. How marvellous to have my own expert to bug! I'm attaching a photo of what I think is a "receptaculitid," but would appreciate verification. This fossil is from La Cloche Island, north of Manitoulin.** — Bill Caesar, Little Current, ON

A Many thanks in return. It's always a pleasure to view your latest discoveries. I can confirm that your fossil is indeed a receptaculitid, probably a species called *Fisherites reticulatus*. But this answer stops short of addressing the thorny issue of exactly what receptaculitids were.

Before we get to *that* question, I'll provide some geological context. The limestone layers in which you found your specimen were formed in shallow water during the Late Ordovician Period, about 450 million years ago. At that time, life on Earth was still largely restricted to the seas and dominated by simple "sea weeds" and shell-bearing invertebrates (animals without backbones, skulls, or jaws). Much of what we know today as North America was located in subtropical latitudes and flooded by warm, salty waters.

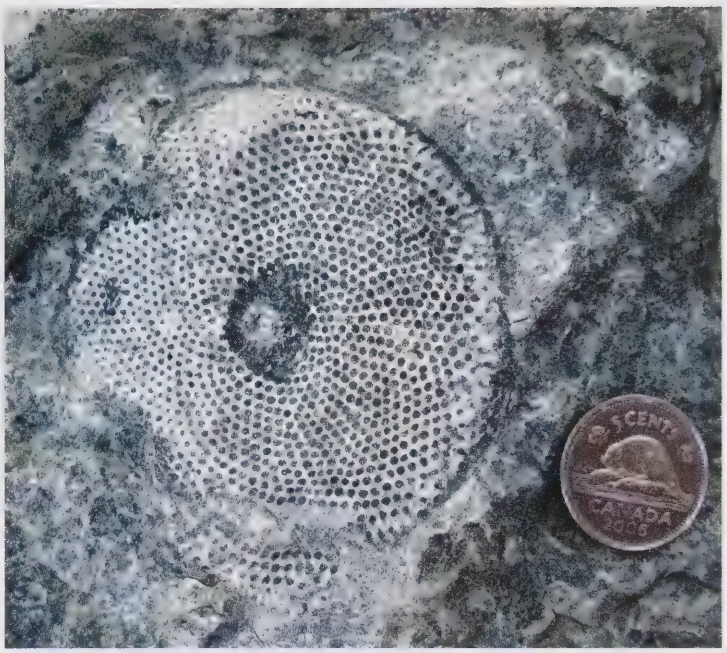
Your specimen is a fine example of the odd receptaculitid organisms that evolved in that environment, and it clearly shows their most distinctive feature: small pits arranged in two sets of oppositely directed spirals radiating from a common centre. Unfortunately, this double-spiral pattern doesn't help us determine where receptaculitids fit into the tree of life—it occurs over and over again in nature.

Other aspects of receptaculitid morphology have proven difficult to interpret, too. After receptaculitid fossils were first described more than 150 years ago, they were bounced from one biological group to another. Paleontologists eventually settled on the two most likely relatives—sponges (which are often, but not universally, considered animals) and calcareous algae (organisms simpler than true higher plants). The debate continued over which was correct throughout the 1970s, when the algal hypothesis finally gained widespread acceptance. The term "sunflower sponge" still does show up from time to time, alluding to receptaculitids' once favoured classification with sponges and to their resemblance to the familiar modern flower.

It would require a 40-page treatise to explain why the algal affinity seems most likely, but here's the bottom line: after careful study of many fossils, especially internal structure and manner of growth, most experts now agree that receptaculitids represent an extinct group distantly related to a type of modern marine mineral-secreting green algae called the Dasycladales.

Like their living dasycladalean counterparts, receptaculitids were fixed to the shallow tropical seafloor where they used the sun's energy, carbon dioxide, and water to manufacture organic compounds essential to their life processes. One unusual characteristic of dasycladaleans is that they are comprised of just a single—often very large and ornate—cell! It is assumed that receptaculitids shared this novel architecture, and that both groups achieved a relatively large size because of their ability to use calcium carbonate as a stiff supporting coating on the outside of their cell.

Thank you again for submitting such an interesting subject for our attention. ○



Above: Bill Caesar's receptaculitid fossil comes from rocks of Late Ordovician age (about 450 million years old) in the Manitoulin District of central Ontario.

Left: A sunflower showing seeds arranged in the same opposing-spiral pattern seen in the receptaculitid fossil. This common double-spiral pattern can be described in precise mathematical terms—but that's another story.

DAVE RUDKIN is assistant curator of Invertebrate Paleontology in the ROM's Department of Natural History.

Receptaculitid fossil, courtesy of B. Caesar. Sunflower © D. Rudkin

Secret Passages

ROM high-tech X-ray clears the smoke in this "puzzle pipe" mystery

BY ARNI BROWNSTONE

The ritual smoking of long-stemmed pipes has been central to the ceremonial life of the First Nations since before Europeans arrived in North America. It was a medium of communication with the spiritual world—a smoker's prayers and petitions were carried with the ascending tobacco smoke to the Great Spirit.

The advent of European metal tools allowed Indian pipe-makers to create new forms of pipe bowls and stems. One of the most interesting of these is the so-called puzzle pipe stem made by the Dakota and Ojibwa beginning in the first half of the 19th century, six of which are held by the ROM.

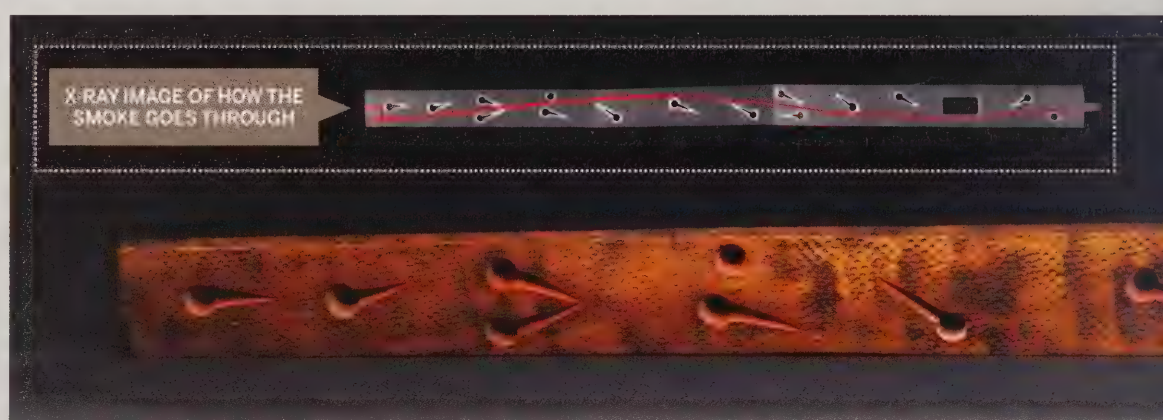
A typical pipe stem had an air passage running down its centre, created by burning out the pith. But with the puzzle pipe, the stem was perforated by a series of cut-out motifs, thought to have symbolic meaning. Conceptually, the smoker's prayer gains in strength as it passes by the pierced designs. But the cut-outs also created a sense of puzzlement about the location of the air passage—again adding to the pipe's mystique.

To make these stems work, pipemakers would create an alternate route for the airflow. One way of doing this, noted several observers in the late 19th century, was to cut a channel along one side of the stem, then cover it by gluing down a thin strip of wood. Two holes were bored to make a dogleg connection from the side channel to the mouthpiece and the same procedure repeated at the other end. Once the stem was polished, incised, and painted, the smoke passage was extremely difficult to detect. Under close scrutiny, four of the ROM's puzzle stems reveal side channels.

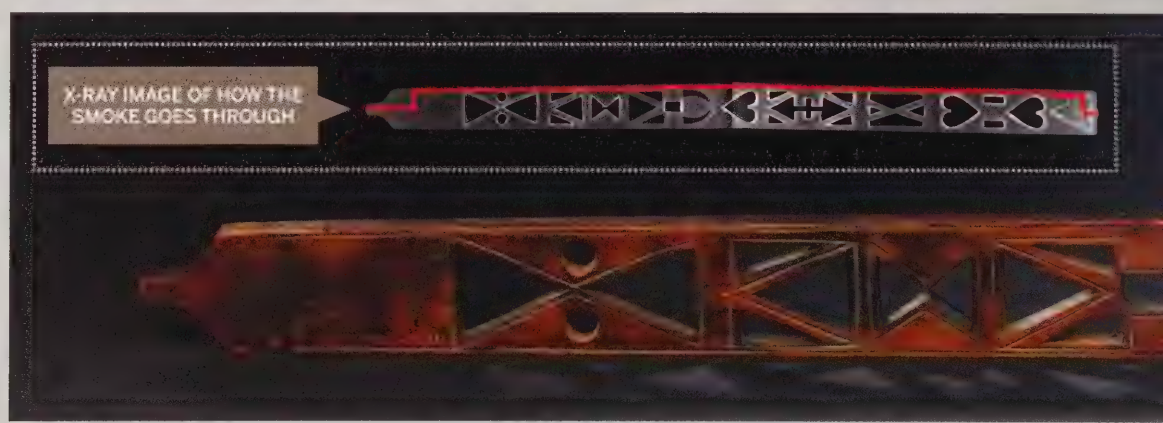
But the smoke passages on the remaining two stems were undetectable. The inspiration to determine their location at long last came in the form of the ROM Conservation Department's recently acquired computed radiography digital X-ray detector. The machine would allow us to test a theory about another type of airflow passage. In 1832, artist/ethnographer George Catlin described a straight Dakota stem made from a crooked length of ash, in which the cleared pith created a crooked airway. The

TWO TYPES OF PUZZLE PIPE STEMS

In the pipe stem pictured at the top, measuring 84.5 cm long, the airway follows the path of the crooked pith, which was probably burned out with a hot wire. The apostrophe-like openings have an inner coating of red paint, no doubt to enhance their symbolic value. The wood was impressed with a hot file to further decorate the stem.



The stem in the bottom photo measures 79.4 cm long. Its air passage follows a channel along one side, hidden by a thin strip of wood. Blue, red, and green colours delineate the inner walls of the pierced motifs. The burnished look of the stem was probably achieved by applying heat.



Side-channel puzzle pipe stem ROM HD15A. Crooked pith puzzle pipe stem and bowl ROM HK926

carver calculated the meander of the airway, and cut out motifs around it. Viewers observing the stem's straight sides would assume a straight air passage and wonder how there could be piercings without destroying the air passage. Catlin's description had long been viewed with skepticism, partly since it was not corroborated by contemporary sources.

But Heidi Sobol, the ROM's senior paintings conservator, was able to resolve the question by locating the air passages in the ROM's puzzle stems using the new X-ray detector. The illustrations below, with X-ray–detected airways marked in red, clearly prove the existence of the crooked pith as well as the side-channel type of puzzle stem. ○

ARNI BROWNSTONE is assistant curator in the Ethnology section of the ROM's Department of World Cultures.

Visit **rom.on.ca/narrativepipes** to learn more about First Nations pipes in Arni Brownstone's article "Mysteries of the Sculptura: Narrative Pipes from Manitoulin Island," published in *American Indian Art Magazine*, Summer 2011.

Left: Pipe bowl, early 19th century, 9.5 cm long, carved sandstone. The bowl belongs with the crooked pith stem pictured below. The head-shaped bowl faced the smoker. A figure once decorating the back of the head is missing, and the crest on the bowl's shank is fragmentary.

Left: This puzzle pipe stem has a crooked pith airway. To connect stem and bowl, the projection at the end of the stem fits into the air passage in the shank of the pipe bowl.

Left: This puzzle pipe stem has a side-channel airway. The side with the channel is noticeably wider than the other side. The projection for connecting this stem to its bowl has broken off.

Pictures from Ancient China

Interpreting a painted universe

BY GLEN ELLIS

Wen-chien Cheng
CURATOR,
LOUISE HAWLEY STONE
CHAIR OF EAST ASIAN ART
Department of World Cultures

Academic Positions

2010–2011
Guest Curator
Eastern Michigan University

2009–2010
Visiting Assistant Professor
Pennsylvania State University

2007–2009
Research Associate and Guest Curator
University of Michigan Museum of Art

2007–2008
J. Paul Getty Postdoctoral Fellow
Los Angeles, California

2005
Postdoctoral Fellow
Freer Gallery of Art/Arthur M. Sackler Museum, Smithsonian Institution, Washington D.C.

Education

2003
Doctor of Philosophy in History of Art, University of Michigan

1992
Master of Arts in Chinese Literature, National Taiwan University, Taiwan

The ROM's curatorial ranks were enhanced this autumn with the appointment of Wen-chien Cheng as the new Curator, Louise Hawley Stone Chair of East Asian Art. She succeeds Klaas Ruitenbeek, now director of the Museum of Asian Art at the National Museums in Berlin, Germany. In welcoming Dr. Cheng, the Museum expresses its ongoing gratitude to Louise Hawley Stone (1904–1997), the donor, patron, and friend behind the endowment.

Cheng brings both a literary and an art-history perspective to her research of East Asian paintings. As a student of classical Chinese literature in Taiwan, she found herself drawn as well to Chinese art. "When I was in a certain mood," she recalls, "I would go to the library and look at Chinese paintings in catalogues. Afterwards, I would look at the world through the lens of the Chinese masterpieces."

After graduating, she left for France to study French and art. She began to observe the essential differences between the Eastern and Western traditions, not only the obvious differences in the approach to colour and perspective but also the essential difference in the approach to brushwork. Eventually, she returned to Taiwan to study Chinese painting and brushwork, which she calls her "true love."

She describes Chinese art as being about calligraphy and lines. "You can stop the brush, and turn it, and twist it," she remarks, "to create a subtlety of brushstrokes and tonality. Colour may be less than prominent; sometimes black ink will suffice." She also notes that in the Chinese tradition the artist may write on the painting or attach a scroll to the work as commentary. Sometimes the painting itself may be lost but the perceptions of it may persist in inscriptions and colophons that can still be found in the form of printed books.

She especially admires the order of the Song dynasty universe, its balance of the human world and nature. She is also attracted by the literati tradition, whose artists expressed both their erudition, literary and otherwise, and their feelings. Their art is best understood in the context of Chinese literature. Her current research focuses on the genre paintings of the Song dynasty, scenes of rustics in particular. Such paintings may have multiple meanings.

The Retreat of Tao Hongjing on Mount Juqu, Gong Xian (c. 1618–1689), hanging scroll, ink on paper, 152.2 x 70.5 cm, Qing dynasty, last quarter of the 17th century.

To the literati, whose social standing did not permit inebriety, an image of an intoxicated farmer may have symbolized a free spirit; for the court painter, such images may have communicated the prosperity enjoyed by the agricultural workforce.

Looking forward, Cheng hopes to unveil more of the ROM's Chinese paintings and communicate them to the Museum's audience. "When people come to our Chinese galleries," she observes, "they see mostly the murals, bronzes, ceramics, figurines, and jades, but they don't see many of the paintings. I hope that I can change that by rediscovering those works in our collections." ○

GLEN ELLIS is head of Royal Ontario Museum Press and executive editor of *ROM* magazine.

ROM 989.14.6 Donated by the Ontario Heritage Foundation. Gift of R. W. Finlayson

ONTARIO, FLORIDA, CHILE

Mark Peck
TECHNICIAN
Ornithology

Working with volunteers, students, and staff from the ROM, the Ontario Ministry of Natural Resources, and Environment Canada, Mark Peck has spent the last three summers conducting "species at risk" bird surveys along the coast of James Bay in Ontario. The southwest part of the bay is a globally important breeding and migration site for several species, including the endangered yellow rail and red knot. The team monitored these and other birds and assessed habitat and resources. So far, this ecosystem has remained relatively undisturbed, but recent mining and energy exploration may greatly affect it in future. Peck also continues to assist Dr. Allan Baker with shorebird research in Florida and Chile as they try to improve protection for the red knot.

GUYANA

Hernán López-Fernández
ASSOCIATE CURATOR
Freshwater Fishes

During February and March 2011, Hernán López-Fernández led a new expedition to the upper Mazaruni River. This remote watershed was explored for the first time ever during a ROM expedition in 2008. That trip unexpectedly revealed a unique community of fishes unknown anywhere else in the world. Sadly, the team also found that these fishes' habitat was rapidly being transformed by extensive gold mining. In 2011, with funding from a Schad Conservation Grant, the team collected new ecological data and genetic samples to assess the environmental requirements of these unique fishes and to gather information necessary for their conservation. Look for an upcoming article on these "fishes of the Lost World" in the summer 2012 issue of *ROM* magazine.

POLAND, AUSTRIA, GERMANY

Karin Ruehrdanz
CURATOR
Islamic Art

During a research trip to Europe this past September, Karin Ruehrdanz took part in the 7th European Conference of Iranian Studies in Cracow, Poland. She presented research inspired by a miniature recently acquired by the ROM in her talk *Princes, Wine, and Animated Nature: Tabriz Painting about 1500* and profited from hearing new ideas offered by specialists in Persian literature. She also spoke at a conference in Göttingen, Germany, and stopped in Vienna to conduct related research on early 16th-century Persian and Turkish illustrated manuscripts at the Austrian National Library.

INDIA

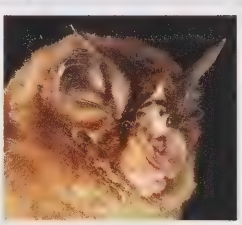
Deepali Dewan
CURATOR
South Asian Visual Culture

This year Deepali Dewan travelled to Delhi and Mumbai, India, to seek out artifacts for the ROM exhibition *Bollywood Cinema Showcards* and to interview insiders from the Bollywood cinema industry. She selected showcards (photo-collage and paint advertisements) from the 1980s, as well as song booklets, lobby cards, and other ephemera from historic Bollywood films to supplement The Hartwick Collection of vintage showcards, which was the core of the exhibition. One of her best finds was a group of original advertisements from the 1960s epic film *Mughal-e-Azam*, one of Bollywood's all-time biggest blockbusters. These materials are now part of the ROM's permanent collection.

SOUTHEAST ASIA

Judith Eger
SENIOR CURATOR
Mammalogy

A 40-year veteran of the ROM, Judith Eger has research interests in the systematics and biogeography of bats of Asia and Madagascar as well as mammals of the Canadian North. Her current research concentrates on tube-nosed bats of Southeast Asia, using morphology and DNA sequencing. Fieldwork has taken her on eight expeditions to Vietnam and China, where, along with colleagues from the ROM and the USA, she has participated in biodiversity studies of northern Vietnam and southwest China. On several occasions she has returned with a new species of bat. In April 2011, she participated in a short workshop in Belize on bat biology.



Where in the world are they?

The who, what, and where from our international curatorial team

Photos: Mark Peck, Jean Iron. Birds, Mark Peck. Hernán López-Fernández, Karen Alofs. Fish, Hernán López-Fernández. Judith Eger, Don Duszynski. Bat, Judith Eger

ROM ARCHAEOLOGY SPECIAL

Unearthing Iran's Prehistory

BY HILARY GOPNIK

After lying in ROM storage rooms for more than 30 years, archaeological finds key to understanding Iran's earliest times finally see the light of day

T. Cuyler Young, Jr., spent the summer of 1964 driving in an overheating Land Rover around the Zagros Mountains of Iran collecting pottery sherds. As the newly appointed assistant curator of the ROM's West Asian department, he had just finished a PhD dissertation on the Iron Age pottery of the region and his dream was to find an archaeological site that would extend his work back to the Bronze Age, or maybe even earlier. In the Kangavar Valley near a little village called Godin, he found what he was looking for.

The mound of Godin Tepe rises like a small volcano out of the narrow plain of the Kangavar Valley along the only route through the Zagros range in Iran's northwest. But Godin is not a natural formation: its 30 metres of accumulated deposit is made entirely of the remnants of people's lives. For 4,000 years, from 4500 BCE to 500 BCE, people made their home in this strategic location, taking advantage of the passing traffic to trade with, borrow from, and occasionally fight with their neighbours in the lowlands of Mesopotamia.

Over the course of five summers from 1965 to 1973, Cuyler and a gifted team of graduate students and professionals from the ROM and the University of Toronto dug deep into the mound to uncover one of the longest and best-preserved sequences of human occupation in Iran. A centre for trade with the first cities in the world, a communal feasting house for a shepherds' village, the region's largest town, and a Median palace lay in successive layers, each built on the ruins of the preceding period. The excavation of Godin was among the most remarkable ever undertaken by the ROM. It provided information that would change the way scholars understood the history of Iran.

Cuyler Young and his team began by clearing rubble from the Median palace that was built on the summit of the site, and then sunk a 30 metre by 30 metre trench down through the centre of that building to see what lay beneath it. By the time excavations were finished in 1973, this trench would reach down some 12 metres—the height of a three-storey building—and would reveal some 3,000 years of the remains of people's lives. The Godin excavations were a training ground for a rising generation of archaeologists, and some of today's foremost scholars in the field cut their teeth on the mud-brick debris of Godin. Looking back on

MAP OF AREA SURROUNDING GODIN TEPE

Right: Thousands of sherds of fine-ware drinking bowls found in huge piles in the Godin II palace-citadel are evidence of the feasts that were hosted there.

the excavations some 34 years later, Cuyler reminisced: "The climate was great for a Near Eastern summertime excavation with cool mountain air and sunny days. The view of the Zagros in the distance was breathtaking, Darius's famous monument at Bisitun was right down the road, and there was an excellent hotel in Hamadan with a great restaurant and a pool for weekend respites. Godin was altogether a delightful place to excavate."

Much of the material from the excavation of Godin was shipped back to the ROM where it lay virtually untouched in the storage rooms of the World Cultures department for more than 30 years. Although a few graduate students studied some of the pottery from the site, the bulk of the artifacts, scientific samples, and excavation records from Godin remained in storage, unanalyzed and unpublished. In 2005, I took on the task of finally bringing the results of the Godin excavations to the light of day. I recruited Dr. Mitchell Rothman of Widener University, an expert on the earliest periods, to help write a book about Godin, and together we sought out an outstanding group of experts to analyze the tens of thousands of artifacts that had been recovered from the site. The outcome of our efforts, with the addition of a chapter by long-time Godin specialist Robert Henrickson, is an accessible book published by ROM Press and Mazda Press in the spring of 2011, *On the High Road: The History of Godin Tepe, Iran*. An exhibition of the same name opened at the same time in the ROM's Wirth Gallery of the Middle East.

The book reveals that during the first thousand years of occupation at Godin, farmers and shepherds lived in a village of mud-brick houses, watering their crops from the nearby stream and grazing their flocks in the foothills of the surrounding mountains. But in about 3200 BCE somebody razed a block of these houses and built a new kind of structure in their place. Surrounded by a thick oval wall, this compound seems to have served as a residence, a fort, and a trading post. But most surprisingly, it contained artifacts associated with the Uruk culture that gave rise to the first cities of the world some 400 kilometres to the south in Mesopotamia. Godin provides the best evidence for the northeastern spread of this powerful state. But exactly who built the stronghold remains a mystery.

Right: This modern impression of a cylinder seal found in Godin Period VI shows the detailed animal scenes that were characteristic of Uruk-period seals. Here, a lion attacks an ibex against a background of goats and a bird. The seal was probably used to identify an administrator.

Left: Crudely made bevelled rim bowls are found in large quantities at all Uruk-related sites. They were probably used to distribute rations of grain to workers.

Right: Surprisingly powerful when shot from a distance, these unbaked clay sling bullets were used in hunting and warfare. Almost 2,000 of them were found in the Godin Period VI oval enclosure.

Photos: Sling bullets, Brian Boyle; all other images this page, Angelica Magsisi

Cuyler Young believed that the people who built and lived in the Godin oval complex were Uruk-related merchants from the southern Iranian city of Susa who had come north to take control of the trade route from the east. Mitchell Rothman has suggested that they may have been local traders who were trying to establish their control over the population of the Kangavar Valley by borrowing the trappings of power from the Uruk state. Whoever they were, they clearly were very concerned with the delivery and distribution of goods coming to and from the compound. Numerical clay tablets—the oldest form of written records—were used in the Godin oval compound to record the quantity of goods being exchanged, and cylinder seals were rolled across them to leave markings identifying the administrator processing the transaction. A new analysis of these tablets published in *On the High Road* finds that they are almost identical to tablets from Uruk that were used to record measures of barley, and it is likely that grain is being accounted for at Godin as well. Strangely, this very earliest form of writing would be the last time that the inhabitants of Godin would keep any written records of their lives. None of the later levels at the site contained any texts at all, in spite of the fact that in neighbouring Mesopotamia a rich literary and bureaucratic scribal tradition was flourishing.

Sometime before 3000 BCE, the oval compound was partially burned and then abandoned, either destroyed by hostile forces or the victim of a stray cinder. The find of almost 2,000 clay sling bullets in a large pile in the central building may be evidence that the inhabitants were preparing for an attack by stocking up on weapons, but then again they may have simply been getting ready to hunt. Sometimes archaeology can tell us just enough to leave us wanting more.

The site lay deserted for a century or two, until a new group of people, bringing with them a new style of pottery, built some houses on top of the ruins of the oval compound. These settlers of Godin Period IV grazed their sheep and goats in the nearby hillsides and held communal feasts in a large central house. By about 2500 BCE, during Godin Period III, this village had grown into the largest town in the region, and although the ROM team was able to excavate only a small portion of it, the remains revealed invaluable details about what life was like in a thriving highland community.

Left: The potters of Godin III developed a unique style of decorating their vessels with evocative paintings of the animals of the surrounding countryside. Ducks and other birds were a common motif.

Right: Beads of lapis lazuli from Afghanistan, carnelian from eastern Iran or India, and shell from the Persian Gulf or Lake Urmia are evidence for long distance trade at Godin.

Left: Clay animal figurines are very common in the ancient Near East. Almost 100 of them were found at Godin. They may have been amulets to bring prosperity, children's toys, or both.

Over the course of more than 1,000 years, the houses of the Godin III town were built, lived in, and abandoned; in some cases they were destroyed suddenly in an earthquake or fire that preserved the contents as they had last been used—and in a few cases the skeletons of their users still lay where they had been crushed by a falling roof beam. But mostly the older houses were torn down and levelled off to make way for new construction. Throughout all this renovation, the essential plan of the neighbourhood remained remarkably intact, with a main street running from east to west—the excavators dubbed it Avenue Road after the street that runs north of the ROM—and stone-paved passageways stepping up the slope of the mound.

The objects found in these buildings fill out our picture of life in the Godin III town. The people of Godin were skilled metalworkers, manufacturing bronze tools, jewellery, and weapons. New chemical analysis of some of these artifacts published in *On the High Road* revealed that the craftspeople at Godin varied the alloys they used in order to produce specific colours or pliability. The potters were uniquely skilled in a local tradition of painting pottery, portraying the ducks, goats, and birds of the Godin countryside with a few strokes of a paintbrush.

By the beginning of the first millennium BCE the town had been abandoned, and the site of Godin was a 25-metre-high mound of ruins. A ruler of a newly powerful regional group, the Medes, decided that the strategic view over the Kangavar Valley would make this the perfect spot for his citadel. By the time he and his successors were finished building, the entire top of the mound had been levelled and a 100 metre by 40 metre palace loomed over the surrounding countryside.

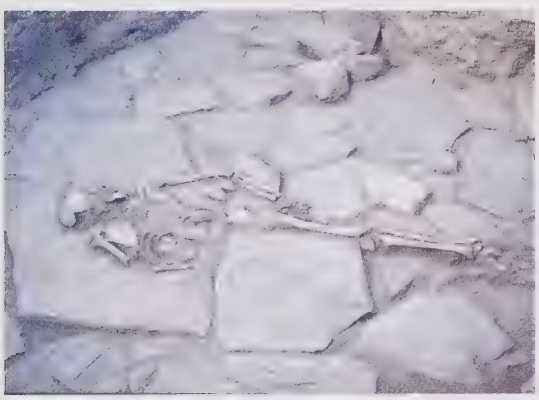
This citadel-palace of Godin Period II is one of only two archaeological sites that can with certainty be identified with the Medes, although the tales of the Greek historian Herodotus and the inscriptions and sculpted reliefs from neighbouring Assyria tell us more. The Medes were known throughout the region for their horses, which they allowed to graze through the Kangavar Valley and hillsides until they were caught and trained. The powerful Assyrian empire demanded these trained horses be delivered to them as tribute, but they were never able to quell the

Photos: Angelica Magsisi

rebellious Medes as they did some of their other neighbours. It is clear in the letters from Assyrian governors of the area that the Medes were difficult to deal with, and that a considerable degree of negotiation was required for every transaction. It would appear that some of this diplomacy was carried out in the large Median palace at Godin.

This huge structure was originally built as a fort, but through time its arrow slots were allowed to fill up with garbage, and storage magazines were built up against them. Eventually a large kitchen with lamb-sized roasting ovens was built in the remaining open space. But it was the columned throne room at the centre that was the raison d'être of the whole building. Here the Median ruler received his subjects, mediated disputes, and entertained his guests with feasts of roast lamb, suckling pig, and wine. Although the owners of the palace took all their valuable goods with them when they abandoned the site, the piles of broken bowls, cooking pots, and bones that had been tossed aside in one final clean-up were ample evidence for the food and wine that made Median feasts famous throughout antiquity.

Shortly before his death some 34 years after his excavations at Godin, Cuyler summarized the remarkable breadth of the work: "We dug a big hole with damned impressive buildings on the top and bottom of it and a great sequence in between. But still it didn't tell us enough," he said. "I sometimes wish I could go back and dig more." It is our hope that the publication of his findings may inspire a new generation of archaeologists to further explore ancient life in the highlands of Iran. ○



Left: The skeleton of an earthquake victim lies on the stone-paved floor of a Godin Period III house.

Far Left: This bronze arrowhead from Godin Period III may have been made at the site, where there is evidence for small-scale metalworking.

Left: This bronze pin was probably used to fasten clothing. Compositional analysis revealed that it contained less tin and more copper than other pins found at the site; the metalsmith may have been trying to produce pins of different colours by varying the alloys.

Left: Cuyler Young records the layers of occupation as they were exposed in the side of the large trench that was dug through the centre of the mound.

Photos: Arrowhead and pin, Angelica Magsisi; skeleton, Cuyler Young excavating, courtesy the Godin Project

TAKING STOCK

BACK FROM THE BRINK OF EXTINCTION, **PLAINS BISON** OWE THEIR STRENGTHENING NUMBERS TO A CONTROVERSIAL COMBINATION OF FACTORS—CONSERVATION EFFORTS AND COMMERCIAL INTERESTS

BY DAVE IRELAND

Plains bison on the prairie in Saskatchewan

Photo: Johane Janelle

OF THE TOTAL 400,000 PLAINS BISON IN NORTH AMERICA, ONLY ABOUT 20,000 ARE CONSIDERED "WILDLIFE."

In 1902, North America's last 25 plains bison found refuge in Yellowstone National Park, remnants of the estimated 30 million that had roamed the land just two decades earlier. In Canada, plains bison had already gone extinct in the early 1880s. The cause of this dramatic decline? Large-scale commercial harvest and sport hunting.

If it weren't for the efforts of United States President Ulysses S. Grant and a small group of environmental advocates that included John Audubon, the plains bison—the largest land animal in North America—might not exist today. Grant and the group of advocates worked together to create what would become the first national park in the world, Yellowstone, in 1872, to preserve the natural beauty of the area's landscape. Twenty-two years later, US President Grover Cleveland signed the *Act to Protect the Birds and Animals in Yellowstone National Park and to Punish Crimes in Said Park*, securing a future for bison. No one could have foreseen just how controversial that future would become.

Today, North America's bison population has grown to some 400,000. Credit for making this possible belongs to a dedicated group of conservationists who in 1905 formed the American Bison Society (ABS) and established herds from the few remaining plains bison stock. Without the ABS and private citizens managing herds, some argue that the last remaining bison population in Yellowstone would have been driven to extinction.

But behind the bison's return to current numbers is a historical paradigm that viewed these animals as livestock. Conservation strategies may have saved the bison from extinction, but it was the commercial bison industry that resurrected the species—of today's 400,000 plains bison, about 95 percent live within managed livestock herds. Because of this paradigm, the bison continues to be viewed as a commercial commodity, used as a staple food source for many communities, whereas its role as an important species for the ecology of grassland ecosystems remains largely theoretical. At the heart of the controversy around the resurgence

Left: Bison are better adapted for cold climates than other livestock, making them attractive to ranchers for commercial farming.

Photo: A. Ancil, Parks Canada

of the North American bison is the motivation behind it: was it to maintain a species or to secure a market commodity?

Prior to European colonization, First Nations peoples sustainably harvested bison for food, shelter, and trade. The bison was the cornerstone or keystone species in the grassland ecosystem, and many believe the bison was instrumental in maintaining the great grassland prairies of North America. Large herds of bison transformed the landscape by selectively grazing huge tracts of land; the depressions left behind when they wallowed created microhabitats for birds, amphibians, and insects; and inevitably their feces and decomposing bodies were a valuable source of nutrients. These grasslands were the most productive land on the continent and were targeted for colonial and post-colonial settlement and agricultural expansion. Without the ecological processes maintained by the great bison herds, the agricultural industry of today would look very different.

Ironically, current agriculture practices in the North American prairies and sheer human population density are in direct conflict with the restoration of bison as wildlife—there is simply not enough room for the tens of millions that once roamed free. But federal lands in both the US and Canada, including protected areas and national parks, as well as privately owned and First Nations–managed lands could very feasibly hold bison herds of about 50 to 500. Indeed, much effort is under way to do just that. Plains bison herds live in several of Canada's national parks: Waterton, Banff, Prince Albert, Riding Mountain, and Grasslands (see inset box). On federal lands a small herd roams free on the Department of Defence Cold Lake/Primrose Air Weapons Range and within the non-government sector the Nature Conservancy of Canada manages a herd in the Old Man on His Back Conservation Area in Saskatchewan. But of the total 400,000 plains bison in North America, only about 20,000 are considered "wildlife."

Does this matter? Should bison benefit from national, provincial, or state laws that protect endangered wildlife? Should the commercial bison industry be hampered by such laws? Are resources better spent elsewhere?

These are good questions. It isn't my intent to answer them but rather to look at what it means to live sustainably on Planet Earth. The free-ranging bison herds of pre-colonial times in North America offer a perfect example of how humans, wildlife, and the land can coexist. Interrupting this process, eliminating just one component of it, has profound implications for the cumulative benefits that the sustainable use of resources can provide. It's hard to imagine how 30 million free-ranging bison could live in today's world. Many argue it was either us or them. But with better foresight, with a planning strategy that included the bison—a natural ecosystem engineer—as wildlife we might well have seen a landscape with greater, more stable biodiversity, a landscape with better, more efficient nutrient cycling, and even a landscape that might have better sustained humans in the 21st century and beyond.

Perhaps the lesson of the bison will help influence future planning strategies—and perhaps their story will continue to teach us. o

GRASSLANDS IN CRISIS:
REDISCOVERING
A FORGOTTEN WORLD

LIFE IN CRISIS: Schad Gallery of Biodiversity

ATTENTION researchers, wildlife managers, and members of the public interested in cutting-edge science about grassland systems.

Attend this **ROM symposium** February 22 and 23, 2012. Registration required.

$50, $30 students. See website for details: **rom.on.ca/nature**

COMING FULL CIRCLE IN GRASSLANDS NATIONAL PARK

Parks Canada Parcs Canada

Parks Canada and the plains bison

In 2006, Parks Canada and partners returned the plains bison to Grasslands National Park in Saskatchewan. This small herd of 71 bison allows Canadians the opportunity to view these symbols of the prairie after their absence from this area for more than a century. The park is one of the finest remaining examples of prairie wilderness, more than 70 percent of which has disappeared from North America.

The park's vast evocative landscape evolved with bison, drought, and periodic fire. More than "just grass," this extraordinary place, Canada's only prairie park, is home to a wide variety of plants and animals, including some that are found nowhere else in Canada. Some 20 endangered species live here, including the recently reintroduced black-footed ferret. Grasslands National Park also celebrates centuries of cultural history, containing more than 12,000 tipi rings and at least 3,000 First Nations pre–European contact cultural remains, such as bison drive lanes, cairns, and bison processing sites.

Tipi ring in Grasslands National Park.

FIND THE BABY BISON!

ATTENTION KIDS AND TEENS:
Win a trip to Grasslands National Park in Saskatchewan for your family. Other prizes: cool behind-the-scenes tours of the ROM, the Toronto Zoo, and the Earth Rangers Centre.

A baby bison is missing from the herd and we need your help to find the calf!

If you find the baby bison hidden in the Museum or at the Toronto Zoo, then take your picture with the bison and submit it with the Contest Entry Form for a chance to win!

For full contest details and no-purchase ways to enter, check out **findthebabybison.com**

Contest closes February 25, 2012, at 12 am EST. Open to all residents of Canada, excluding Quebec. One grand prize (approximate value $6,000.00 CDN) and seven secondary prizes (approximate value $150.00-$200.00 CDN) to be won. Odds of winning depend on total number of eligible entries received. Winners must correctly answer a mathematical skill-testing question. No purchase necessary. For full contest rules, visit **findthebabybison.com.**

BISON Collaborative

Right: David Pendergast (second from right) and the PBS-Boston film crew in front of the Mask Temple, N9-56, at Lamanai, Belize, in 1980.

Below left: Iconic jade head that was found in the "Sun God's Tomb."

IN SEARCH OF THE ANCIENT MAYA

BY ELIZABETH GRAHAM WITH DAVID PENDERGAST

How a chance meeting led the ROM to 50 years of Maya archaeology, unearthing key sites—and a jade carving that is now a cultural icon in Belize

The ruins suggested that the site might have been occupied through the centuries following the collapse of Maya cities such as Altun Ha

The Royal Ontario Museum's role in the land of the ancient and modern Maya covers more than half a century. The story begins in the late 1950s when the Museum began to look beyond its traditional involvement in the archaeology of the Middle East and the Classical world. As is true of so many long-term projects, the birth of the ROM's engagement with the Maya world came not from a detailed plan but from a chance encounter between Kenneth Kidd, at the time curator of Ethnology at the ROM, and A. H. Anderson, the first Archaeological Commissioner of Belize (then known, until 1973, as British Honduras). The meeting happened neither in Canada nor in Belize but in England, during an International Congress of Americanists. Surely neither of them knew, as Anderson spoke of his country's need for archaeological exploration and Kidd thought of his museum's hope to expand its archaeological role, how far-reaching the effects of their talk would become.

The first flowering of the ROM's new enterprise came when Dr. William Bullard joined the staff for the express purpose of developing a program of research in Belize. The country was almost a blank on the archaeological map of the southern Maya Lowlands, although work under the aegis of England's Royal Anthropological Institute took place in the 1920s, Sir J. Eric S. Thompson carried out excavations for the Carnegie Institution of Washington in the 1930s, and the early 1950s saw Harvard University enter the field for a time. The nature of archaeological funding, coupled with immense logistical difficulties, kept all the work at a relatively small scale; the ROM's hope was for a project that would span several seasons and operate on a moderately large scale. Bullard's first visit to Belize in 1961 was to set the stage for such an expedition, but the ever-present logistical problems and the arrival of Hurricane Hattie forced a change in plans. He carried out two small excavations, keeping his eye on the chance for a larger endeavour, but the main project proved impossible to kick into life. By the end of 1962, with Bullard's departure from the ROM, the Museum's prospects for major involvement seemed destined for the shelf.

Once again, chance intervened. While attending a meeting of the Society for American Archaeology in 1963, Kidd sat in on a session on fieldwork in Latin America and listened to a paper presented by David Pendergast, who had carried out work in one of Belize's caves earlier that year. After the session Kidd approached Pendergast, identified himself quite correctly as the only other person there with a connection to "British Honduras" and began a conversation that ended with a question: would Pendergast be interested in reviving the ROM's project in the country? Focused on his cave work, Pendergast replied rather noncommittally, but later that year, when a specific approach arrived from the Museum, he leapt at the chance.

In discussions with Kidd, and then with Dr. A. D. Tushingham, the ROM's chief archaeologist, Pendergast promoted the idea of beginning work at a site he had tested during the summer, some 50 kilometres north of the country's capital, Belize City, and hence easier of access than other possible choices. It was agreed that work would begin as 1964 opened, and as the equipment amassed by Bullard had remained in Belize, the start-up was seen as a relatively easy one. Like almost every aspect of the work, appearances

Left: Elizabeth Graham and Norbert Stanchly excavating a bench in Structure N10-77 of the Ottawa Group, Lamanai, Belize, in 2002.

Left: Orange vase, probably from Chichén Itzá, Mexico, found buried beneath the floor of a building at Marco Gonzalez, Ambergris Caye, Belize, 1990.

Left: Structure B-4 at Altun Ha, Belize, where the jade head was found in the "Sun God's Tomb" in 1968.

Below: Belize $100 bank note with the image of the jade head in the upper right corner.

were deceptive, but before long the project was well under way. Pendergast christened the site "Altun Ha," which is a rendering in Yucatec Mayan of the name of the nearby local community, Rockstone Pond. Altun Ha was to be the focus of a four-year excavation program, but as the importance of the ancient community emerged, plans were extended, and in the end the work lasted for seven seasons, from 1964 through 1970.

Altun Ha is small, indeed almost tiny, in comparison with the great ancient Maya centres such as Tikal in Guatemala. Yet the richness of its tombs, as well as the profusion of offerings cached beneath floors of successive buildings or included in burials throughout the site, belies its size. Of the many carved jades for which the site has become famous in Maya studies, the most outstanding are a massive jade plaque adorned with a ruler's image and a text in Mayan hieroglyphs, and the massive jade head known throughout Belize as the Sun God, *Kin'ich Ahau*, although epigraphers now claim it represents a deity called the Jester God, who is a patron of rulership. The jade head has become a cultural icon in Belize, and appears on the country's stamps and currency. The importance of Altun Ha goes far beyond such objects, however; in a great many respects, the work at Altun Ha opened a window on life in the southern Maya Lowlands between about 800 BCE and 900 CE that had gone unrecognized until then. It remains among the richest sites of its size ever discovered in the Maya world.

With the Altun Ha project completed, Pendergast turned his attention to the site of Indian Church, as it was then known, some 40 kilometres to the west, and in 1974 a new expedition was under way. From the outset it was apparent, owing to the presence of the ruins of the church, that the site offered opportunities for broadening the picture of Maya life beyond what had emerged at Altun Ha. Because no religion establishes a church where there are no parishioners, the ruins suggested that the site might have been occupied through the centuries following the collapse of cities such as Altun Ha. The first bit of excavation, far north of the church, strengthened that suggestion, and before the first season ended there was convincing evidence that Indian Church had survived the collapse and continued to be an important focus of activity in the following centuries, and that it was still a functioning community when the Spaniards arrived in the 16th century. The site's new name of "Lamanai" is an approximation of the original Mayan name of the community, taken from lists of towns and villages in Belize drawn up by Spanish chroniclers.

Work at Lamanai continued under Pendergast's direction through 1986, and although the site has a substantial Preclassic and Classic period presence (c. 600 BCE–800 CE), it is best known for evidence of occupation continuity through the Maya collapse to the Spanish and British colonial periods (800 CE through to the 1860s). The significance of the site, and the huge quantity of structures left unexamined when the initial project ended, argued in favour of further exploration. Having worked at the site from 1983 through 1986 with Pendergast, Elizabeth Graham initiated a new phase of investigation in 1998. Since then, work at Lamanai has concentrated on critical periods of transition, such as the Classic collapse and the early Spanish colonial period, as well as on expanding access both to on-site collections and to the information derived from the archaeological work. From its roots as a ROM endeavour, the project is now multi-national with participants from institutions in Canada, Belize, Mexico, England, Scotland, France, and the United States.

Right: Francisco "Chico" Pantí and other Maya from Succotz beginning excavation of the High Temple, Structure N10-43, at Lamanai, Belize, c. 1975.

Left: Belikin beer bottle with Altun Ha Structure B-4 as the logo.

The year 1986 also saw the start of work by Pendergast and Graham at a small but surprisingly rich site called Marco Gonzalez, situated at the southern tip of Belize's Ambergris Caye, one of the islands that dot the country's barrier reef. Work there has revealed the complex history of a sea-oriented community that served as a trading hub as well as a location for the production of salt. The strength of its ties to particular mainland centres in the Maya world change through time, but what remains constant is that Ambergris Caye communities were highly resilient. They were part of a coastal culture with its own dynamic, based on water-borne trade and communication that extended from modern Honduras to Tabasco. Marco Gonzalez, for example, reflected Petén spheres of influence in the Late Classic Period, Chichén Itzá and its trade activities in the Terminal Classic, Lamanai's florescence in the Early and Middle Postclassic, and the transformations that characterized coastal commerce from Tabasco to Honduras in the Late Postclassic and early Contact periods.

Closely related to Lamanai, owing to the presence of Spanish mission churches at both communities, the site of Tipu also yielded evidence regarding Maya life in the 16th and 17th centuries. Tipu maintained strong connections with Lamanai during the Spanish colonial period, and is also important because it maintained ties with the rebellious communities of the Itzá and Kowoj, on the Petén Lakes, who never accepted Christianity.

The additions to the understanding of the Maya past that stem from the ROM's involvement have been many and varied, and they are recognized and utilized by all who seek to shed light on Maya cultural heritage. Beyond all this, however, lies a contribution of equal, if not greater, importance, though it is far less tangible. Near the halfway point of the Lamanai excavations, as work was being carried out on Structure N10-43, now known as the High Temple, and the tallest structure at the site, the Maya men on whom the project depended so heavily were lightening their workload with banter in Spanish, as always, while Pendergast stood nearby sorting out some stratigraphy. The conversation turned to the Mayan roots of the name "Lamanai." From that, Pendergast jumped to other site names, including one from far northern Yucatan which includes the surname of one of the men in the group. The others immediately began ragging the chap about how far he had fallen below the level of his ancestors, when suddenly the chatter ceased and one of the younger men, never a leader in such exchanges, stood up to speak. Hesitating a bit at first, he expressed the thanks of the group, and of all the men, for the work that had gone on—not because it had given them employment and the means to better their lives in a material way, but because it had given them pride in being Maya. Surely no better result could be hoped for from the ROM's half-century of work. o

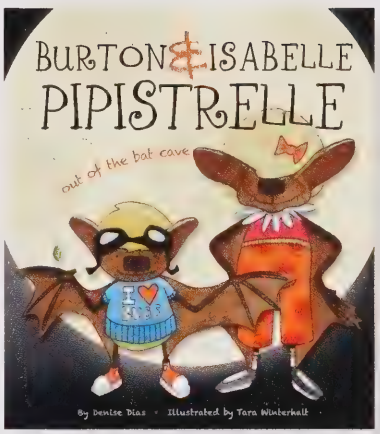
NOTE

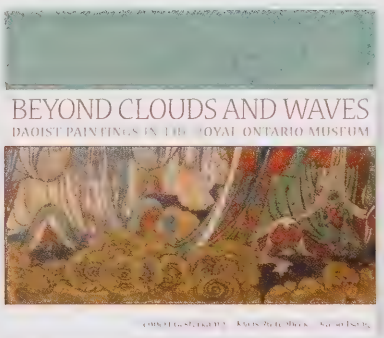
In addition to the ROM sponsorship of the excavations mentioned above, work in Belize was made possible by grants from the Social Sciences and Humanities Research Council of Canada, the Richard Ivey Foundation of London, Ontario, the National Geographic Society, the Tinker Foundation, and York University. Work in recent years has been supported by the British Academy, FAMSI (Foundation for the Advancement of Mesoamerican Studies, Inc.), the Institute of Archaeology, University College London, and the University of London Central Research Fund. Development and community projects at Lamanai have been supported by the Canadian Fund for Local Initiatives (Canadian International Development Agency), the British High Commission Small Grants Fund, the Inter-American Development Bank Tourism Development Project, the U.S. Embassy, Andante Travel U.K., and ENCRyM (Escuela Nacional de Conservación, Restauración y Museografía de Instituto Nacional de Antropología e Historia, México).

ROM Press News

Winter 2011

Left: Illustrator Tara Winterhalt (left) and author Denise Dias at the Indigo Kids re-launch event, Indigo Manulife Centre, Toronto.





The big news story for ROM Press this publishing season was *Burton and Isabelle Pipistrelle: Out of the Bat Cave*, by Denise Dias, illustrated by Tara Winterhalt. Extensive media coverage—by the *Toronto Star*, *Quill & Quire*, CTV, CP24, *Canadian Family* magazine—and a social media blitz got the tale of the ROM Bat Cave's storybook siblings off to a fast start. The book launch in the ROM's Bronfman Hall and Samuel Hall ✿ Currelly Gallery on September 23 drew a crowd and kept the author/artist team busy autographing books in the ROM Museum Store. This was followed by signings at Toronto's Word on the Street, at the ROM tent just outside the historic Weston (Queen's Park) building and at the ROM on Halloween weekend. On November 5, Dias and Winterhalt were part of the Indigo Kids Grand Opening Weekend at the Indigo flagship store in Toronto's Manulife Centre, where large, colourful posters of the book's cover were distributed gratis. In-school readings, an additional ROM reading and signing, and the ROM Store's *Burton and Isabelle* merchandise, including T-shirts and seasonal gift cards, rounded out the fall/winter promotion. All indicators point to the book's popularity as a gift item this holiday season.

In November, soon after ROM director Janet Carding's announcement that the Museum was increasing affordability and access through significantly reduced admission prices (and the distribution of 75,000 free admission tickets to those in need), ROM Press published *Maya: Secrets of their Ancient World*, by Justin Jennings, Martha Cuevas García, and Roberto López Bravo. A companion to the ROM's blockbuster exhibition of the same name, the glossy 72-page guide and souvenir edition is excellent value at $5, tax included. It also contains coupons worth more than $10 for use in the ROM's stores and restaurants and to be applied toward ROM Membership.

ROM Press looks forward to the Spring/Summer 2012 publication of the *ROM Visitors' Guide*, which will enhance any ROM visit, and to *Beyond Clouds and Waves: Daoist Paintings in the Royal Ontario Museum*, by Klaas Ruitenbeek, Ka Bo Tsang, and Lennert Gesterkamp. The murals date from a 14th-century monastery in northern China. *The Paradise of Maitreya*, the largest of them, depicts the Buddha of the Future (Maitreya, successor to the Buddha of the current age, Shakyamuni, who died in the 5th century CE) enthroned in his Paradise. The mural was acquired by the ROM in 1928 and installed in 1933. It forms the centrepiece of one of the world's most important collections of Chinese temple art.

Beginning December 2011, on the eve of the bicentennial of the War of 1812, the ROM Museum Store will offer *The Honourable Henry N. R. Jackman Collection of Toy Soldiers in the Royal Ontario Museum* at the special price of $25. o

Photo: Russell Vance

Wild in Toronto

Experts team up to produce a free booklet series that encourages city residents to appreciate their local biodiversity

BY ANTONIA GUIDOTTI

Above: Photographing an eastern comma. The Biodiversity Series encourages people to observe the natural habitat of butterflies and to photograph rather than collect them.

Left: Margaret Atwood and Graeme Gibson kindly provided a word of welcome to the booklet series. Both authors are great advocates for biodiversity.

To honour the Year of Biodiversity, which took place in 2010, the City of Toronto began planning a series of booklets on wildlife in the city, each focusing on a major group of flora or fauna. With the ultimate hope of re-connecting people with the natural world, the series aims to raise awareness of the city's existing biodiversity and the factors that affect it—massive urbanization, pesticide use, invasive species, habitat loss, and climate change.

The idea for the Biodiversity Series was sparked when Kelly Snow of Toronto City Planning, now coordinator of the series, posed the question "How can we in Toronto reduce local loss of biodiversity?" He concluded that educating the public about the flora and fauna found in their own backyards would motivate people to conserve and value that "backyard"—whether their actual yard or a nearby public park or natural area. Cultivating a sense of stewardship would inspire citizens to protect their environment. The booklets, geared to any resident or student, inform readers about the living things that share our world. They encourage readers to appreciate the city's variety of species and they give individuals the tools to help make a difference.

A key component of the project is distributing the booklets for free through the Toronto Public Library system, where they are widely accessible. (The Toronto District School Board has also ordered a number to distribute to schools.)

Five thousand copies of the first booklet in the series, *Birds of Toronto*, were published and distributed in late 2009, and a reprint is in the works. Prefaced with a word of welcome by Margaret Atwood and Graeme Gibson, *Butterflies of Toronto* was in libraries by October 2011. Five more booklets are in production—*Spiders of Toronto*, *Mammals of Toronto*, *Fishes of Toronto*, *Reptiles and Amphibians of Toronto*, and *Trees and Shrubs of Toronto*. It is hoped that additional booklets will be developed.

Written for a wide audience, the Biodiversity Series is scientifically based. While not field guides, the booklets contain content that is rich in general and local scientific information. But with no funding provided by the city except through Livegreen Toronto, city staff needed to be creative about how to get the series produced. They came up with a novel model of volunteer collaboration. Snow invited experts from the community—professional scientists, amateurs, and non-scientific personnel including city staff and artists such as Robert Bateman, Barry Kent MacKay, and Susan Boswell—to participate in working groups, one devoted to each taxon. At least one ROM staff member also sits on each group. The booklets are truly collaborative undertakings with all members contributing based on their area of expertise. The process worked so well that city staff also hopes to consult working-group participants on how city policies could be enhanced or developed to mitigate biodiversity loss.

A few private donors have generously contributed towards the printing costs of the series, and we hope there will be more donations, allowing the entire series to be printed and the *Birds* booklet, which was rapidly distributed and is now unavailable, to be reprinted.

Check your local library for upcoming instalments of the series. o

ANTONIA GUIDOTTI is an entomology technician in the Department of Natural History at the ROM.

The ROM is currently working on its *Field Guide to the Butterflies of Ontario* to be published in 2013.

Photo: Colin Walton photographing butterfly, Antonia Guidotti

WHAT'S INSIDE THE BOOKLETS?

The newest booklet in the Toronto Biodiversity Series focuses on butterflies, providing up-to-date information about species in the Toronto area.

In this booklet you will find the following details and more:

- A species list of all 110 species recorded within a 50 km radius of the ROM (this is the "city" of Toronto). Both scientific names and common names are given.
- An image of every species as well as an abundance of information. (Photographs were mostly provided by participants.)
- A few species featured in greater detail and a profile of an "unofficial" species of Toronto.
- A discussion of extirpated butterflies.
- Best viewing locations.
- Threats to butterflies, which include natural predators and parasites as well as threats posed by humans.
- Actions the average person can undertake to help butterflies and conserve biodiversity.
- Relevant city, provincial, and federal policies that affect butterflies.
- A list of plants and the specific caterpillars that feed on them and the plants that butterflies use as nectar sources.
- Where to get more information!

The Working Groups

Individuals from the following organizations participated in Working Groups for the Biodiversity Series: Royal Ontario Museum, Toronto Zoo, Toronto and Region Conservation Authority, Toronto Entomologists' Association, Toronto Ornithological Club, Toronto Field Naturalists, Ontario Ministry of Natural Resources, University of Toronto, University of Guelph, Canadian Peregrine Foundation, Conservation Foundation of Greater Toronto, Cormorant Defenders International, Environment Canada, Fatal Light Awareness Program, Ontario Science Centre, Toronto Botanical Garden, Urban Forestry Associates, Not Far From The Tree, Ontario Federation of Anglers and Hunters, Invasive Plant Council, Ontario Nature, and more.

Learn about local species

28

The distinctive Black Swallowtail is a fairly common butterfly in Toronto. Despite losing a large amount of its former territory to land development, it has managed to survive due to the prevalence of Queen Anne's lace, which is the main host plant for its caterpillars. It can be seen in open areas such as waste fields, open ravines, parks and gardens.

Seen from above, the male's wings have two lines of pale yellow spots, while the female is more subdued with bright blue areas on the hindwings. The striped emerald and black caterpillar, sometimes referred to as the "parsley caterpillar," is very attractive. If you grow carrots, parsley or dill in your garden, you may be fortunate enough to see one.

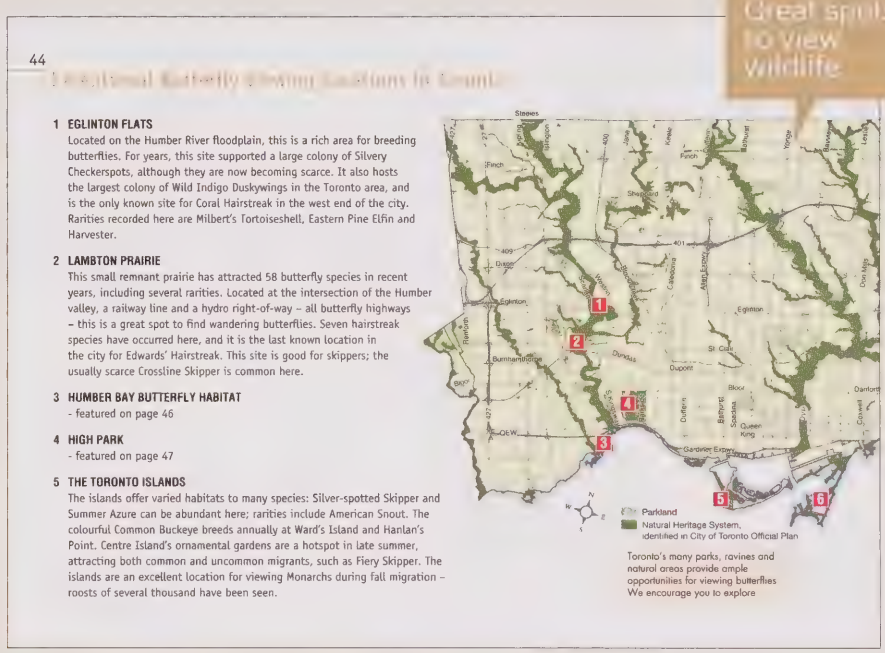
There are two broods, one in early May and the second in mid-July. By September, this species is no longer commonly seen, but may linger in reduced numbers until October. The caterpillars are seen into autumn as this species overwinters as a chrysalis.

The Black Swallowtail is an avid visitor of flowers such as purple loosestrife, thistles, common milkweed and red clover. The Leslie Street Spit and suburban fields are good places to look for this striking swallowtail.

Black Swallowtail, male (top), female (bottom left and centre) photos: Bob Yuluch

Black Swallowtail caterpillar photo: Glenn Richardson

Great spots to view wildlife



44

1 EGLINTON FLATS
Located on the Humber River floodplain, this is a rich area for breeding butterflies. For years, this site supported a large colony of Silvery Checkerspots, although they are now becoming scarce. It also hosts the largest colony of Wild Indigo Duskywings in the Toronto area, and is the only known site for Coral Hairstreak in the west end of the city. Rarities recorded here are Milbert's Tortoiseshell, Eastern Pine Elfin and Harvester.

2 LAMBTON PRAIRIE
This small remnant prairie has attracted 58 butterfly species in recent years, including several rarities. Located at the intersection of the Humber valley, a railway line and a hydro right-of-way – all butterfly highways – this is a great spot to find wandering butterflies. Seven hairstreak species have occurred here, and it is the last known location in the city for Edwards' Hairstreak. This site is good for skippers; the usually scarce Crossline Skipper is common here.

3 HUMBER BAY BUTTERFLY HABITAT
- featured on page 46

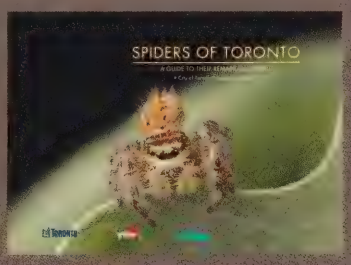
4 HIGH PARK
- featured on page 47

5 THE TORONTO ISLANDS
The islands offer varied habitats to many species: Silver-spotted Skipper and Summer Azure can be abundant here; rarities include American Snout. The colourful Common Buckeye breeds annually at Ward's Island and Hanlan's Point. Centre Island's ornamental gardens are a hotspot in late summer, attracting both common and uncommon migrants, such as Fiery Skipper. The islands are an excellent location for viewing Monarchs during fall migration – roosts of several thousand have been seen.

Toronto's many parks, ravines and natural areas provide ample opportunities for viewing butterflies. We encourage you to explore

OTHER BOOKLETS IN THE SERIES

Butterflies of Toronto is in libraries now. The other booklets should be available by early 2012.



Flower Power

Banish the winter blues with fun florals

BY DENISE DIAS

1

1. POPPY VASE
Inspired by the iconic impressionist painting *Poppy Fields* by Claude Monet, Robert Held's stunning California Poppy line of glass art combines vibrant poppies with soft background tones. **$119.99. ROM Member price $107.99.** **Why we love it!** It makes the perfect holiday gift for that special someone on your list

Escape the cold weather and transcend the season by surrounding yourself with hundreds of *fresh flowers* in a dazzling digital garden at the ROM. The Institute for Contemporary Culture's current exhibition, *David Hockney's Fresh Flowers: Drawings on the iPhone and iPad*, is on now at the ROM until January 1, 2012.

Be inspired by Hockney's vivid array of blooms and visit the ROM Museum Store to pick up some floral-themed décor pieces and accessories that will summon spring and flourish in your home. Keep an eye out for other fresh finds hitting ROM store shelves throughout the winter, including limited-edition artwork and a stylish selection of furniture, stationery, and jewellery. o

DENISE DIAS manages communications for the ROM Governors. She has contributed to *Toronto Life*'s style section and writes a weekly style column for the *Toronto Star*'s living section. She is also the author of the ROM's children's book *Burton & Isabelle Pipistrelle: Out of the Bat Cave*.

2. KIMONO JOURNAL
Add a burst of Japanese plum blossoms to your desk with this gorgeous journal inspired by a kimono fabric from 1937. **$11. ROM Member price $9.90.** **Why we love it!** It's easy to spot in a large handbag or briefcase

2

3

4

4. WILDFLOWERS OF ONTARIO
From orchids and roses to the lesser-known black snakeroots and turtleheads, 550 different species of wildflowers commonly found throughout Ontario are featured in this info-packed ROM field guide. **$29.99 each. ROM Member price $26.99.** **Why we love it!** It features more than 1,000 full-colour wildflower photographs, most of them from the ROM's celebrated collection.

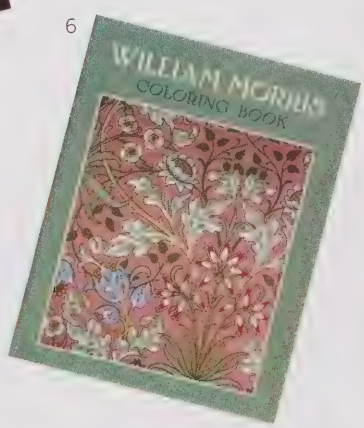
5

5. GICLEE FLORAL PRINT
Warm up your mantel or add some drama to your walls with this dark floral still life. **$198. ROM Member price $178.20.** **Why we love it!** It's a ROM reproduction of an early-18th-century Dutch painting from the Museum's collection.

3. JADE BRACELETS
These floral beaded bracelets can be worn alone or layered with other jewellery, such as a chunky watch or delicate bangles, for an on-trend artsy look. **$5.99. ROM Member price $5.39.** **Why we love it!** Jade is an ancient symbol of love and strength, and wearing it is said to bring prosperity.

7

6



6. WILLIAM MORRIS COLOURING BOOK
Create your own masterpiece in this cute colouring book featuring 22 of Morris's most famous wallpaper designs. **$9.99. ROM Member price $8.99.** **Why we love it!** A few finished pieces can be framed for an inexpensive gallery of chic artwork.

All items listed on this page are available at the **ROM Museum Store**.

Store Hours: 10 am to 6:30 pm, except Friday 10 am to 9 pm. **Holiday Hours:** Store closes at 5:30 pm on December 24, 2011. From December 26, 2011, to January 7, 2012, 10 am to 9 pm. **Kids Store:** Monday to Sunday, 10 am to 5 pm, except Friday 10 am to 8 pm. **Holiday Hours:** December 26, 2011, to January 7, 2012, 10 am to 8 pm. Check out our online boutique at **store.rom.on.ca**.

7. TEA FORTE
Curl up with a warm cup of flavourful tea made from fresh botanicals, dried flowers, exceptional leaves, seeds, and fruits from gardens around the world. **$16.99. ROM Member price $15.29.** **Why we love it!** The tea comes in a variety of blends using tropical hibiscus petals, Madagascar vanilla shavings, and fragrant jasmine blossoms.

Rome Wasn't Built in a Day

LEAVING AN INSPIRING LEGACY AT THE ROM

Bob Hindley has been a loyal friend of the Greek and Roman galleries for more than 30 years and remains fiercely passionate about building the department's collections. In 1995, he donated a rare fragmentary bronze relief from Cyprus—one of only three in the world—that dates to 1200–1150 BCE. "I feel that people have a responsibility to give back," says Bob, who has generously worked to expand and enhance the ROM's collections by gifting objects, making financial contributions, and facilitating acquisitions.

As an executive member of the Currelly Society, a group of individuals who have promised future gifts to the Museum, Bob is helping to ensure that future generations experience the wonder of the Greek and Roman galleries at the ROM.

FOR MORE INFORMATION ON HOW TO MAKE A PLANNED GIFT, PLEASE VISIT WWW.ROM.ON.CA/SUPPORT OR CALL SCOTT FORFAR AT 416.586.8012.

FOR OUR members

The latest offers and information

NEWS / EVENTS / SUPPORT / **PROGRAMS** / TRAVEL / SPONSORSHIP

ROM MEMBERS' MESSAGE

Holiday Giving

Check everyone off this year's list with memorable gifts from the ROM

As we head into the holiday season, the annual struggle of gift giving begins. Some years I've had everyone on my list taken care of by October. Then there are years (like this one) where my shopping isn't done until the week before our family gathering.

If you are at a loss for gift ideas this year, consider a ROM membership. I have heard from Members who receive it annually from their parents or grandparents and look forward to it every year! If you do not live in Toronto but have family who does, ROM membership is an easy and long-lasting present. And better yet—we take care of the delivery!

With the incredible lineup of exhibitions and shows coming to the ROM this year, your family and friends will appreciate the gift with every Museum visit. Whether it's to see *Maya: Secrets of their Ancient World* this winter or *Dinosaurs Adrift: Giants from the Southern Hemisphere* in the summer, or to learn about the War of 1812 as we mark the 200th anniversary of the historic conflict, there is something for everyone. Your gift will be their ticket to enlightening, fun experiences throughout the year.

Other gift ideas are listed in the following pages, but for children or grandchildren, what could be better than a gift of the next ROM sleepover in January? Or their very own Explorers' Club Membership to start earning points toward great prizes and special ROM experiences? Visit **rom.on.ca/members** for more information.

One gift I will definitely be wrapping up this year is the ROM's first children's book, *Burton and Isabelle Pipistrelle: Out of the Bat Cave* published by ROM Press. I'm giving it to a friend's children who attended ROM camp this past summer. This book is gorgeous and makes a great gift for kids who love the Bat Cave. ROM Members get a discount in the ROM Museum Store, even more reason to add *Burton and Isabelle* to your list!

Here's hoping that your shopping just got a little easier . . . and wishing all of you a wonderful holiday season.

Martha Henderson

MARTHA HENDERSON
HEAD OF MEMBERSHIP AND SALES

FREE FOR MEMBERS

ROM MEMBERS RECEIVE UNLIMITED ADMISSION TO *MAYA: SECRETS OF THEIR ANCIENT WORLD*
See page 41 for details

MEMBER INFORMATION

MUSEUM MEMBERSHIP RATES
Individual: 1 year $97; 2 years $172
Family/Dual: 1 year $149; 2 years $269
Non-Resident: 1 year $102; 2 years $183
Student: $54
Explorers' Club: $15 (in addition to ROM Membership)
Curators' Circle: $189
Museum Circle: $323
Director's Circle: $626
Young Patrons' Circle: $600+
Royal Patrons' Circle: $1,500+

TELEPHONE NUMBERS
Membership Services: 416.586.5700
Switchboard: 416.586.8000
RPC and YPC: 416.586.5842
Bell Relay Service: 711
School Groups: 416.586.5801
Museum Volunteers: 416.586.5513
ROM Museum Store: 416.586.5766
c5 Restaurant/Lounge Members Reservation Line: 416.586.8095
Donations: 416.586.5660

Membership:
416.586.5700
membership@rom.on.ca
rom.on.ca/members

Attention Members: Your privacy is important to us. The Royal Ontario Museum (ROM) and the ROM Governors (the ROM's charitable foundation) share a special relationship and you may receive additional information from each.

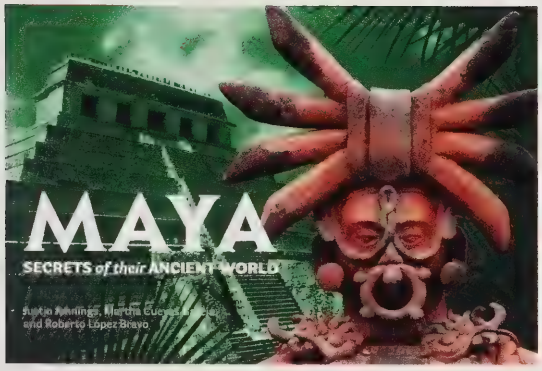
If you do not wish to receive it, contact membership@rom.on.ca or call 416.586.5700.

Occasionally, we make our list of supporters available to other carefully screened cultural organizations and selected groups that may be of interest to you. Please understand that by allowing us to exchange your name, you are helping us support the ROM's education and research mandates. If you prefer not to have your name exchanged, please contact us at membership@rom.on.ca or at 416.586.5700.

The ROM Membership Department operates a telemarketing office. Should you prefer not to be contacted by telephone, please contact us at the e-mail address or phone number listed above and we will have your number removed from our list.

Relief sculpture of Kan Joy Chitam (detail), stone, Classic period (250–600 CE), Toniná, Chiapas, Mexico. Museo de Sito Toniná, Mexico. 10-409956 © CONACULTA-INAH; photo Javier Hinojosa

The ROM's mission is to inspire wonder and build understanding of human cultures and the natural world.



Ticketing for ROM Members

MAYA: SECRETS OF THEIR ANCIENT WORLD

As with most exhibitions, Members receive free unlimited admission to *Maya: Secrets of their Ancient World*. Members are not required to book advance tickets, however, Members who wish to reserve tickets in advance for themselves or to purchase advance tickets for guests, may do so by visiting **rom.on.ca/maya** or **rom.on.ca/members**.

Free Inside Walking Tours for ROM Members

NEW

Instruments and Architecture: An Insider Walk

January 29, February 26, March 25, and April 29

Join us for our first Insider Walk, which explores architecture with a musical theme. We'll tour parts of the interiors of the ROM, the Royal Conservatory of Music, and the Edward Johnson Building of the Faculty of Music, U of T. Insider Walks are exclusively for ROM Members. Meet in the Rotunda on the main level of the ROM by the blue umbrella. Registration is required. Contact: **rom.on.ca/whatson** or 416.586.8097.

Michael Lee-Chin Crystal. Sam Javanrouh. Gardiner Museum. Shai Gil

Wrap up the ROM this Season

OUR MOST POPULAR HOLIDAY GIFT IDEAS!

With the holiday season approaching, we'd like to share some top gift-giving ideas.

ROM Membership— The Gift That Gives All Year Long

BELONG AT THE ROM

Your friends and loved ones will enjoy the ROM's treasures long after the holidays are over with the gift of ROM membership. They'll receive free unlimited admission to the Museum and to the major ticketed exhibitions *Maya: Secrets of their Ancient World* and *Dinosaurs Adrift: Giants from the Southern Hemisphere*, as well as exclusive Member Previews, a free subscription to *ROM* magazine and *Let's ROM*, discounts for ROM shops and restaurants, programs, courses, and events, and so much more.

As a ROM Member you save up to $20 on gift memberships. For details or to purchase gift memberships, visit **rom.on.ca/members** or call 416.586.5700.

Already a Member? Consider

ROM Explorers' Club

for children 5 to 10 years of age. Explorers enjoy special ROM experiences with cool events, fun newsletters, and their very own personal passport. Kids collect passport stamps with each ROM visit to earn some great prizes.

Visit **rom.on.ca/explorers** or call 416.586.5700.

ROMKids

Wondering what to get the kids in your life? Why not an experience to last a lifetime? Be the coolest grandparent, parent, auntie, uncle, or friend in town when you give a night at the Museum with a ROM Sleepover, or eight weeks of fun at Saturday Morning Club. New parents and the littlest ones in your life will enjoy ROM Moms or Tiny Tots programs. You can also give a gift certificate that the recipient can apply toward any ROMKids program. Members get a 10% discount on all ROMKids programs.

Contact: **rom.on.ca/romkids**, programs@rom.on.ca, or 416.586.5797.

Special Offers for Members

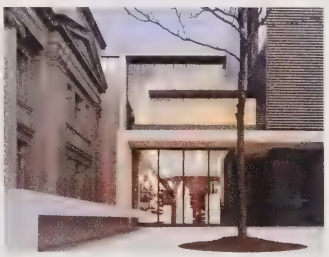
Gardiner Museum

2-for-1 Admission for ROM Members

Present your valid ROM membership card at the Gardiner's admission desk to receive 2-for-1 admission, plus show your card for a 10% discount at the Gardiner Shop. Ongoing offer.

Free General Admission to Six Canadian Museums and Art Galleries

The ROM has recently signed a reciprocal agreement with the Art Gallery of Nova Scotia. That brings to six the number of cultural organizations to which ROM Members now enjoy free general admission: the Art Gallery of Nova Scotia, the Glenbow Museum, the Kamloops Art Gallery, the McCord Museum of Canadian History, the Montreal Museum of Fine Arts, and the Vancouver Art Gallery. Valid ROM membership card(s) and ID must be presented upon arrival. Admission may not include guests, entrance to blockbuster exhibitions, or ticketed programs and events.



NEWS

Holidays are Family Days at the ROM

The ROM comes alive with music, activities, and other family fun. All free with ROM membership.

ROM for the Holidays

December 26, 2011, to January 8, 2012, 11 am–4 pm

Build a Maya pyramid, learn about the Maya calendar, and watch *The Mystery of the Maya*. You may even encounter a Maya High Priest. At a special SONY photo station (December 28–30) visitors can take away a memento of themselves as the Jaguar God of the Underworld! Back by popular demand are the Earth Rangers and their live animal show (December 27 to January 6).

ROM for the Holidays Camp 2012

NEW

January 2–6, 2012

Kids can spend a week of their winter break with our dynamic instructors in exciting hands-on activities. Extended care is available from 4 to 6 pm. Space is limited, so register today!
General Public: Half Day $155/Full Day $310/Extended Care $45 **Members:** Half Day/$140/Full Day $280/Extended Care $40
To register, visit **rom.on.ca/romkids** or call 416.586.5797.

Family Day Weekend

February 18–20, 2012, 11 am–4 pm

Did you know that the Maya were the first to make chocolate? Learn all about this treat from the experts at Chocosol. Watch *The Chocolate Farmer* and have fun making Maya crafts.

March Break

March 10–18, 2012, 11 am–4 pm

Get ready to play *The Game Show at the End of the World*! From a wacky form of Maya basketball to Maya math this show will have you rolling in the aisles. See *Let's ROM* for a full list of activities.

March Break Camp

March 12–16, 2012

Discounts for ROM Members

Exciting hands-on activities for children aged 5 to 14. Space is limited. Extended care available.
For details or to register visit **rom.on.ca/romkids** or call 416.586-5797.

Holiday programs and dates are subject to change.

ROM Friends

Friends of the Canadian Collections (FCC) Amis des collections canadiennes (ACC)

Canadian Rocks and Minerals—An Interactive Lab Session

Tuesday, January 24, 2012, 3–5 pm

Ian McGregor, head science teacher, Education and Programs Department, ROM.

An exclusive free event for FCC Members. Registration required. Call 416.586.5700 or visit **rom.on.ca/whatson**.

Don't Miss Out!
By giving us your e-mail address not only will you receive notice of events and special offers exclusive to ROM Members, you'll also be helping us in our commitment to being environmentally responsible. Contact **membership@rom.on.ca** and let us know if you'd like to receive our exclusive eNewsletter.

Your privacy is important. We will not share your e-mail address with any other organization. You may cancel at any time.

Stay in the Know at the Members Info Centre
Drop by our desk in the front lobby for the latest on membership events, programs, and special offers.

New Visitor Policy
Prepare for your ROM visit by consulting the Museum's Visitor Policy at **rom.on.ca/visit/policies.php**.

Bishop White Committee 33rd Annual Winter Luncheon

The Snow Lion and the Dragon: A Vision for the Future of Tibet

Tuesday, January 31, 2012, 11:30 am to 2:15 pm

Diane Wolff, author of *Tibet Unconquered* and a 2011 nominee for the Women's Courage in Journalism Award, examines the complex past and present Sino-Tibetan relationship. Analyzing the nationalities policy inherited from the Soviet Union, she argues that this could be the foundation of a new win-win policy for China and Tibet, one that proved successful under Genghis Khan and the Mongol Empire.

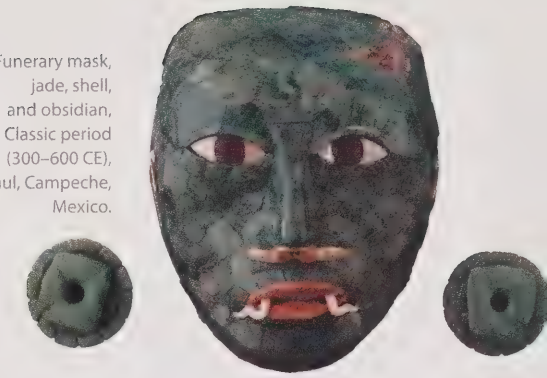
Chinese Luncheon by the chefs of Lai Wah Heen Restaurant. Mandarin Ballroom, Metropolitan Hotel, 108 Chestnut Street, Toronto.

Cost: $80 per person with tax receipt for maximum allowable portion. Valet parking available at a special Winter Luncheon rate.

To purchase tickets, contact: 416.586.5797 or **rom.on.ca/programs**.

What are ROM Friends?
Friends are a variety of affiliate groups within ROM Museum membership available only to ROM Members. Each group offers extras beyond ROM membership. Cost: $57 per group per year. For details: **rom.on.ca/friends** or 416.586.5700.

Silver specimen from Cobalt, Ontario. ROM M48622. Diane Wolff, Cory Ross



Funerary mask, jade, shell, and obsidian, Early Classic period (300–600 CE), Calakmul, Campeche, Mexico.

PROGRAMS

History Wars at the ROM

A series of lively debates explores some of the most memorable subjects in Canadian history.
Cost: Individual debates: $25/ROM Members $20.

Tommy Douglas Put Canada's Healthcare on the Wrong Path

Wednesday, January 25, 2012, 6:30 to 8 pm
Moderator: J. L. Granatstein
Pro: Michael Bliss, Canada's leading medical historian, is the author of *The Discovery of Insulin* and biographies of Frederick Banting, William Osler, and Harvey Cushing.
Con: Greg Marchildon was executive director of the Romanow Royal Commission on the Future of Health Care and holds the Canada Research Chair in Public Policy and Economic History at the University of Regina.

Canada is not Bilingual, Binational, or Bicultural

Wednesday, March 7, 2012, 6:30 to 8 pm
Moderator: Michael Bliss
Pro: David Bercuson of the University of Calgary is one of Canada's leading political-military historians.
Con: Political scientist Antonia Maioni, director of the Institute for the Study of Canada at McGill University, writes and speaks on Quebec and Canadian politics.

Maya Distinguished Lecture Series

Held in conjunction with the exhibition *Maya: Secrets of their Ancient World*, each talk in the series is followed by questions from the audience.
Cost: Individual lectures: $23/ROM Members $21.

Reconsidering Ideas about Early Maya Political Organization

Tuesday, January 31, 2012, 7 to 8 pm
Glyphs found in a 5th-century tomb at Ka'Kabish, Belize, indicate that the tomb's occupant was a previously unknown noble, perhaps a ruler, from ancient Maya times. This and other discoveries open a new understanding of the area's political structure.
Speaker: Helen R. Haines teaches at Trent University and the University of Toronto, Mississauga, and is director of the Ka'Kabish Archaeological Research Project.

Palenque: The Art and History of an Ancient Maya Royal Court

Tuesday, February 28, 2012, 7 to 8 pm
In the late 20th century major breakthroughs in decipherment of Maya inscriptions revealed the history of Palenque. Leading decipherer David Stuart portrays a lost world of palace intrigue, gods, and revered ancestors.
Speaker: David Stuart of the University of Texas at Austin is the Linda and David Schele Professor of Mesoamerican Art and Writing and director of The Mesoamerica Center.

For tickets contact: 416.586.5797 or **rom.on.ca/programs**. For a complete list of lectures, see *Let's ROM*.

ROMTRAVEL

Bienvenidos a Santa Fe

HISTORIC ARCHITECTURE, FINE CUISINE, AND AN INTRIGUING CULTURAL LEGACY MAKE THIS MECCA FOR ARTISTS A VERITABLE OASIS IN THE DESERT

The state capital of New Mexico ranks among the world's most popular cities. Its diverse history, culture, and architecture reflect Santa Fe's population of Anglo, Hispanic, and Native American residents—this unique cultural heritage as well as the city's charming desert setting and its rumoured healing powers attract an abundance of artists and travellers.

The second oldest city in the United States (after St. Augustine, Florida), Santa Fe was settled more than 400 years ago by Spanish explorers. Nestled in the Sangre de Cristo Mountains, the city supports more than 300 art galleries and art dealers, while just outside the city, the Eight Northern Indian Pueblos—historic, continuously occupied settlements—each house artists in a particular traditional specialty.

Art museums also abound in Santa Fe. Museum Hill has two outstanding museums devoted to Native American art, culture, and traditions as well as a museum housing the world's largest collection of international folk art. The city also boasts the only museum in the US devoted solely to a female artist—Georgia O'Keeffe.

Canyon Road, which dates back more than 200 years, is the "great mother" of Santa Fe's art scene—a stretch of art galleries and studios, specialty shops, restaurants, and historic adobe architecture. Rooted in history and protected by city laws, adobe construction is a hallmark of Santa Fe streetscapes. But Victorian and California Mission–style buildings also add to the city's distinctive look.

In recent years, Santa Fe has also come to be known as a gastronomic paradise. Local cuisine reflects Native American and Spanish contributions, as well as international influences.

Whether it's for the history, the culture, the architecture, the food, the shopping, or the magnificent desert landscape, join ROMtravel for an incredible visit to this must-see destination.

> **September 28 to October 24, 2012**
> **$4,160 (international flights included)**
> **For further information, contact ROMtravel at 416.586.8034, e-mail travel@rom.on.ca, or visit the website rom.on.ca/programs/rom_travel.**

UPCOMING TRIPS

India
February 16–March 4, 2012
Russia
May 4–16, 2012
The Dalmatian Coast and Venice
May 5–20, 2012
Turkey
September 29–October 15, 2012
South Africa
January 2013

Santa Fe, courtesy of Nick Laubel

PAST EVENTS

Fact? or Fiction? Keeps Everyone Guessing!

On October 18, 2011, the ROM hosted the 15th anniversary edition of its fun-filled annual *Fact? or Fiction?* fundraiser. Curious guests tried to determine the true nature or purpose of 15 mysterious objects from the ROM's incredible collections, despite the best efforts of devious curators to lead them astray. Highlights of this year's event were a new team challenge and the chance to go head-to-head with the grade-school winners of our Student Essay Contest. Special thanks to our co-hosts Dan Riskin and Ziya Tong of the Discovery Channel's flagship series *Daily Planet* and to all our generous sponsors and guests, who helped us raise $75,000 in support of curatorial research at the ROM.

UPCOMING EVENTS

Save the Date for PROM: Circus

Come one, come all! Experience the greatest party on Earth at the seventh annual PROM. Join hundreds of Young Patrons' Circle (YPC) Members and guests to celebrate the wondrous evolution of the ROM's world cultures and natural history collections. Throw on saucy stripes, ringmaster ruffles, and turn-of-the-19th-century togs to experience a fresh take on the old-fashioned big top. Get ready to run away with the circus at the ROM on Saturday, March 31, 2012. Tickets will be available in January at **rom.on.ca/prom**.

FROM THE

rom governors

A WHOLE NEW WORLD

Dianne Lister, George Whitesid

The philanthropic story of New World Archaeology at the ROM

The ROM's current exhibition in the Garfield Weston Exhibition Hall, *Maya: Secrets of their Ancient World*, is a dramatic and compelling narrative about a mysterious civilization. It's a show with a thousand stories to tell—some that come to light for our visitors as they tour the exhibition, and others that live behind the scenes with the many sponsors, donors, patrons, and staff members who help make blockbuster shows possible at the ROM.

On page 30, you'll read the incredible story of how ROM curator emeritus David Pendergast led the Museum through two decades of groundbreaking Maya archaeology. His work, which he later continued with his wife, Elizabeth Graham, has contributed to key findings and dozens of remarkable objects that will be on display throughout the exhibition alongside more recently excavated artifacts, some of which have never before been publicly displayed—not even in Mexico.

Long before the inception of this blockbuster exhibition, many sponsors and donors were supporting New World Archaeology initiatives at the Museum. In the Shreyas and Mina Ajmera Gallery of Africa, the Americas, and Asia-Pacific, you'll find the Scotiabank Group Exhibit of Mexico and Central America, and the Scotiabank Group Exhibit of South America–Amazonia, The Andes, and the Northern Coast. These exhibits feature rare objects from the ROM's archaeology and ethnographic collections, including beautiful basketry, pottery, and textiles.

Many generous donors have also established endowment funds in support of New World Archaeology at the ROM. The Kircheis Family Endowment Fund, established in 2005 by Vera Kircheis and her late husband, Albert, supports research and acquisitions in Latin America. The Maya Research Fund was established with a donation in 1999 to support archaeology and research in this field at the ROM. Endowments like these provide a permanent investment in the ROM's New World Archaeology section, which has a deep history and is today filled with fascinating stories, objects, and artifacts.

As you wander through *Maya: Secrets of their Ancient World* this season and immerse yourself in the ancient stories of the Maya, keep in mind that the fine art of storytelling also plays a crucial role in the ROM's philanthropic work. Hearing a donor's personal story helps us weave together philanthropic opportunities with the Museum's priorities, and allows us to create truly memorable donor experiences around the ROM's exhibitions, events, and programs.

Enjoy the journey.

Dianne Lister

DIANNE LISTER
PRESIDENT AND
EXECUTIVE DIRECTOR,
ROM GOVERNORS

Left: View from the entrance of the Shreyas and Mina Ajmera Gallery of Africa, the Americas, and Asia-Pacific.

ROM BOARDS

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SUPPORT

Share the ROM this Season

The gift of a YPC or RPC membership provides special access to the ROM for a friend or family member while also helping to support the Museum's ongoing sustainability

Royal Patrons' Circle

Share the Ultimate ROM Experience This Season . . .

Looking for the perfect gift for that special person on your list? Give your family or friends the gift of unlimited ROM access through a Royal Patrons' Circle (RPC) membership. Not only will your gift support the sustainability of the ROM, but the recipient will experience a year like no other!

RPC Members enjoy exclusive events, such as behind-the-scenes tours of ROM collections areas with Museum curators, network breakfasts with keynote research presentations, and previews of new galleries and exhibitions before they open to the public. RPC Members also enjoy exclusive privileges as the only ROM donor group to have transferable membership cards to share unlimited and complimentary ROM admission with friends, family, colleagues, and clients.

In addition, RPC offers wonderful social and networking receptions at all events. RPC's 1,000 passionate ROM supporters are a welcoming and engaging group with a proud 27 years of history at the Museum.

Visit **rom.on.ca/rpc** for more information, or contact RPC staff today to arrange a gift membership or to give yourself the gift of RPC: 416.586.5556 **rpc@rom.on.ca**.

Want to Learn More about RPC and YPC?
To sign up for our quarterly RPC e-newsletter with the latest news on Royal Patron–exclusive events and benefits, e-mail rpc@rom.on.ca with the subject line "Subscribe." To sign up for our monthly YPC e-newsletter, visit **rom.on.ca/ypc**. Both e-newsletters are FREE to patrons and those interested in learning more about these annual giving programs.

Young Patrons' Circle

Join the Hottest Social Network in Town . . .

Wondering what to give the young people in your life for the holidays? Consider a membership to the Young Patrons' Circle (YPC). Like RPC, YPC offers the opportunity to go behind the scenes and network through a series of exclusive events, but members are aged 19 to 45.

YPCers enjoy invitations to 12 or more free events per year, from ROM vault tours to invitation-only access to private collections in the city. For those with little spare time, YPC offers quick after-work tours of ROM exhibitions and galleries. Our signature annual YPC events are always a hit, and include PROM, Garden Party, and Discovery Night featuring "cocktails with dinos."

YPC is rated highly by its Members for the events and networking opportunities, but also because every patron makes a direct impact at the ROM. A portion of each YPC gift goes to the YPC Research Fund. Annually, YPC Members collectively fund a new ROM curatorial research project. To learn more, go to **rom.on.ca/ypcresearchfund**.

Visit **rom.on.ca/ypc** for more information or contact YPC staff today to arrange a YPC gift membership or to give yourself the gift of YPC: 416.586.8003/ **ypc@rom.on.ca**.

Photos: top, Jessica Hall-Cummings. Bottom, Jaclyn Klein

SPONSORSHIP

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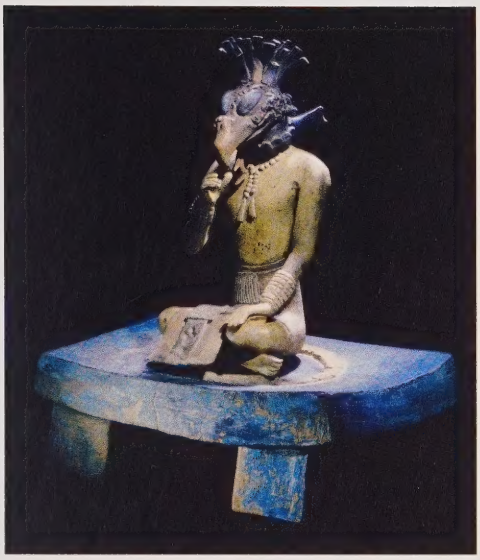

PROMOTIONAL PARTNER FOR
MAYA: SECRETS OF THEIR ANCIENT WORLD

With the new exhibition *Maya: Secrets of their Ancient World*, visitors take an imaginative journey into the heart of the great Maya city of Palenque. The mysteries of the Maya world are examined through more than 250 artifacts, gathered in collaboration with Mexico's National Institute of Anthropology and History and the Canadian Museum of Civilization. Many of these objects are recognized as among the most important archaeological finds ever discovered, and have never before been seen in Canada.

It's thanks to generous support, including that of GO Transit, the promotional partner for *Maya*, that the ROM is able to present the history of this remarkable culture, whose artifacts have been shipped to the Museum from around the globe. GO Transit, the regional public transit service for the Greater Toronto and Hamilton Area, allows passengers to take their own journeys in ease and comfort. A division of Metrolinx, GO has routes extending to communities across the Greater Golden Horseshoe, and 57 million passengers each year rely on its fast and safe service.

A Division of METROLINX

Mexico Tourism Board Signs On as Supporting Partner

OF LANDMARK EXHIBITION
MAYA: SECRETS OF THEIR ANCIENT WORLD

Despite the relative geographic nearness of its ruins, the ancient Maya civilization remains mysterious and—what with 2012 marking the so-called end of the Maya Long Count calendar—the subject of ongoing intrigue. With more than 250 artifacts on display, including sculptures, ceramics, and masks from ancient Maya temples and palaces, the exhibition *Maya: Secrets of their Ancient World* tells the real story of what is known about the Maya civilization's Classic Period (250–900 CE), the time of their most remarkable achievements.

The making of *Maya* has been an unprecedented collaboration. With the Canadian Museum of Civilization and Mexico's National Institute of Anthropology and History and its regional museums, the ROM has been able to gather some of the most important archaeological finds of the Maya together under one roof from collections in Canada, Mexico, Europe, and the United States.

Thanks as well to the generosity of donors such as the exhibition's supporting partner, the Mexico Tourism Board, the exhibition will explore life in the Maya royal courts, the subjects of these royal rulers, the gods, and the cosmos, not just through artifacts, but also through ROM-produced audio-visuals and interactive activities. The perfect partner for this exhibition, the Mexico Tourism Board promotes visits to the country of many Maya archaeological and UNESCO World Heritage sites—Mexico. This nation is rich in history, tradition, culture, architecture, and natural beauty—all of which were important elements of the ancient Maya world.

MÉXICO

Farrow & Ball Generously Donate Paint

FOR THE BACKDROP OF *DAVID HOCKNEY'S FRESH FLOWERS: DRAWINGS ON THE iPHONE AND iPAD*

FARROW&BALL
Manufacturers of Traditional Papers and Paint

One of the world's most acclaimed contemporary artists, David Hockney has created extraordinary works in a new medium—the iPhone and iPad. The North American premiere of *David Hockney's Fresh Flowers: Drawings on the iPhone and iPad* at the ROM's Institute for Contemporary Culture is Hockney's first major show in Canada in more than two decades and reveals how the artist is continuing to shape visual culture today with these new works.

First created to e-mail to his friends, the colourful digital drawings were featured in a 2009 exhibition at the Fondation Pierre Bergé–Yves Saint Laurent in Paris. The title of that show, *Fleurs fraîches*, served as a metaphor for the unique way in which the artist could insert new drawings into exhibitions via e-mail even as they are being viewed in the gallery.

The colours of these works are vivid, inspired by the luminosity of the touch screen. Perfectly complementing those colours are the ones painted on the gallery walls, thanks to the generous donation of paint specialist Farrow & Ball. Renowned for its traditionally made range of premium paint and wallpaper sold around the world, Farrow & Ball inspires with the unique depth of colour in its products. The ROM is just one of many prestigious historical properties, museums, and art galleries for which Farrow & Ball paint adorns the walls.

Turkey mask, Museo de Sitio de Palenque Alberto Ruz L'huillier, Mexico 10-458661 0/2, photo: Jorge Pérez. Sculpture of a pelican, Museo de Sitio, Comalcalco, Mexico 10-575754, photo: Jorge Pérez. Untitled, iPad drawing © David Hockney

Maya Chic

Accessories for eternity

BY JUSTIN JENNINGS

Pair of ear spools with incised glyphs, obsidian. Early Classic period (250–600 CE), Altun Ha, Belize.

During excavations in Altun Ha, Belize, in the late 1960s, ROM curator emeritus David Pendergast opened a richly furnished 6th-century tomb. It belonged to a middle-aged man who was certainly a noble and perhaps even a ruler. Among the grave goods, Pendergast found this pair of ear spools. Such ornaments were a fundamental part of Maya dress for both men and women; replacing a captured enemy's ear spools with strips of paper was a symbol of humiliation and defeat.

The spools were worn in each of an adult's ears in a large hole that had gradually been expanded since childhood. To keep the spools from swinging violently as the person moved, a tubular plug holding bead counterweights was often placed through the hole in the spool. While most were made of wood, jade, or shell, the Altun Ha ear spools were particularly precious, made from obsidian (volcanic glass) painstakingly ground down and polished.

Their incised glyphs, painted with the bright red mineral pigment hematite, follow the common Maya practice of tagging objects—marking them with the name and title of the original owner. Interestingly, the style of these glyphs predates by a century the burial in which they were found, suggesting that the ornaments were likely heirlooms that had been passed down over several generations.

These ear spools are just two of more than 70 objects from the ROM's collections and another 180 on loan from institutions around the world on display in the exhibition *Maya: Secrets of their Ancient World.* o

JUSTIN JENNINGS is a curator in the New World Archaeology section of the ROM's Department of World Cultures.

Royal Ontario Museum, on loan from the Government of Belize. L965.9.78A–B

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